THE NEW YORK DRAMATIC MIRROR

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MR. J. ALDRICH LIBBEY.

AMONG THE DRAMATISTS

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Mark E. Swan writes that he, and not Frank E. Swan, dramatized Looking Backward, which he adds was tried at Chadron, Neb., on Dec. 23. Mr. Swan is of the Black Hills Stock company, which is playing The Mesmerist and The Avalanche, of both of which he is also the author.

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Paul Potter is writing a play for A. M. Palmer. He calls it Mission Dolores. As the title suggests, the scene is laid in California.

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Bennett Roe writes: "In last week's Mirror you credit me with having written the play The Triumph of Defeat. I merely represent the author, Mrs. Vere Campbell, whose novels of late have created quite a stir in London.

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Edouard Pailleron's new play is called Cabotins—which means a low sort of actors. It will be played by the Comédie-Française.

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Clyde Fitch is under contract to write an original play for the Lyceum stock company.

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The plays for which Elisabeth Marbury is now collecting royalties are Mrs. Grundy, Jr., Sowing the Wind, Jane, 1492, Lady Windermere's Fan, Friend Fritz, Miss Innocence Abroad, Parrhasius, Philemon and Baucis, April Weather, Scarlet Letter, and Captain Swift.

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The manuscript of Victorien Sardou's modern society drama, which is to be produced at the Gymnase in Paris, and by John Drew in this country this season, has reached New York.

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Haddon Chambers, author of Captain Swift, The Idler, etc., has changed his mind, and will not sail for America in February, as he had intended. He remains in London in order to put the finishing touches on his play which Beerbohm Tree is to stage at the Haymarket later in the season.

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Margaretta Merington is devoting all her time to playmaking. She is averse, however, to stating her plans.

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Jules Lemaitre, author of Les Rois, has had his play, Bonne Helene, refused by the Comédie-Française.

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Andre Messager has had a new opera produced at the Nouveau Theatre in Paris. It is called Miss Dollar, is all about America, and is very *risqué*.

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A new play by the poet, Armand Sylvestre, called Iseil, is being rehearsed by Sarah Bernhardt.

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Edward Paulton and Charles Bradley, the Australian dramatists, are collaborating on a comedy drama.

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Carrie W. Colburn, a Boston dramatist, has just completed a piece, which she calls The Boston Drummer. Frederick Gerry, an amateur of that city, will shortly use it as a vehicle in which to tempt the perils of the road. Miss Colburn has sold to Walter H. Baker and company, of the theatrical booksellers of Boston, the copyright of a play, His Last Chances, in which she was seen on tour last Summer.

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W. P. Getchell, who is reaching out from Plymouth, Mass., for the crown of dramatic fame, has just produced on trial Utopia, a musical comedy in two acts. His A Fisherman's Luck is now on tour.

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Huntley Dunar, of Prince Edward's Island, has written a comedy called Fin de Siècle.

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P. F. Whalen, of Webster, Mass., has just completed a drama entitled, Murphreesboro.

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Charles Warner, private secretary of the Governor of Massachusetts, has evolved a very clever one-act piece. Its title is The Fifty-Ninth Ballot.

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In consequence of the illness of John Hare, the production of Sydney Grundy's new play, An Old Jew, has been postponed for a few weeks.

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Harry B. Smith has in press a comedy which is unusual in subject and possesses a number of striking and original features. Mr. Smith is publishing a limited edition of the play, to be used exclusively for presents; and the author, who is an ardent bibliophile, is authority for the statement that the volume will be an example of modern book-making as perfect as possible, in all technical points. The title of the comedy is Will Shakespeare, Player, and it deals with incidents in the life of the poet. The scene of the first act is Stratford, where Shakespeare is shown as a youth, the deerstealing and the trial before Sir Thomas Lucy being episodes, while there is a strong romantic interest. A glimpse is here given of the life of strolling players of the Elizabethan period, the Earl of Leicester's company coming to Stratford to give a performance, Richard Burbage heading the troupe. The scene of the second act is the famous Mermaid Tavern, where the Mermaid Club, of which Raleigh was president and Shakespeare a leading spirit, was wont to congregate. There is much lively comedy in this act and a thread of melodramatic plot which develops in a strong scene at the fall of the curtain. In the last act a graphic picture of the theatre in Shakespeare's time is given. The stage is to represent the Globe Theatre in 1597, on the occasion of the first production of one of Shakespeare's plays. Incidental to the comedy five songs will be introduced, the lyrics being imitative of the style of the Elizabethan song writers. The author has written a lengthy "Proem," which is a study of the personal and theatrical life of Shakespeare and is the result of diligent research.

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The Los Angeles *Times* speaks favorably of The Bridegroom, a farcical comedy produced in that city on Dec. 29 by Charles Dickson.

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Emanuel Lederer has the English-speaking rights to A Delightful Honeymoon, a comedy from the German which may soon be seen in New York.

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Augustin Daly is preparing for a production at his London theatre of Doubting Thomas, a farce-comedy by the author of All the Comforts of Home that has been very successful in Berlin. Emanuel Lederer owns all English rights to the play.

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Elizabeth Gray Lyman has written a play in three acts called provisionally The Widow.

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Sherwin Laurence Cook, of Boston, has completed two plays. They are, Only an Actress, in one act, and Speculation in three.

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A four-act play, called Satan's Mask, has been completed by W. N. Hammett. The plot deals with the fight of a wronged heir for his fortune.

AN APPRECIATIVE DISCOURSE.

The Mirror is pleased to add to the list of clergymen who appreciate the moral power and the healthful, recreative possibilities of the stage the name of Rabbi Lyons, of Terre Haute, Ind.

In a recent lecture in the Temple Israel in that city, Rabbi Lyons set the stage and the pulpit side by side as forces of civilization, and declared that the office of the theatre was as indispensable as that of the church for public good.

"Formerly a man's religion was measured by his faith," said Rabbi Lyons, "now it is his action that represents his religiousness. I care not what a man believes, or what his faith is. I wish to know what he is. The pulpit of to-day is moved by this same tendency. I has become a mentor of morality and ethics, and here the stage runs parallel. The stage is servant to moral instruction, and as such it is as superior to the power of the pulpit as example is to precept. The pulpit preaches and the stage illustrates. It illustrates with a vividness and force that cannot fail of certain and telling effect. The pulpit can sermonize about men and women in their sins, their follies, their pretences and hypocrisies. The stage presents for our detestation the living, moving, visible sin of hypocrisy. The pulpit preaches a divine purity of life and loftiness of character. The stage wins our admiration of virtue by a living, walking sermon on virtue. The pulpit speaks about life. The stage is a representation of life."

All this is true. But there are persons in the pulpit who shut their eyes to these truths and disgrace their calling. On the same day that Rabbi Lyons delivered his just lecture in Terre Haute, a sensational, illiberal, uncharitable clergyman, George R. Stuart, denounced the theatre from a church in Chattanooga, Tenn. He declared that the stage had no right to existence, and that "no decent man will take a decent woman to the theatre." As a climax to his denunciation, Stuart declared that he "would rather own stock in hell than in the Chattanooga Opera House."

Rabbi Lyons is in touch with the best thought of his time as to the theatre. The Reverend Mr. Stuart was born about a century too late.

STRUCK BY A LION.

The audience at Hagenbeck's trained animal show at Tattersall's on New Year's night saw an exciting incident that was unexpected. While the lion "Black Prince" was standing on the pedestal to which he leaps after riding on horseback, his trainer, William Philadelphia, turned to acknowledge the applause of the audience, when the lion sprang about fifteen feet and struck the trainer in the chest, felling him to the ground. Philadelphia was cut over the right eye, but he maintained his presence of mind and lashed the lion into submission with his whip. The lion has been very surly for some time.

☞ If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, New York Dramatic Mirror.

GOSSIP OF THE TOWN.

Marie Leicester is playing the leading soubrette role with Peck's Bad Boy company, No. 2, with success.

Verner Clarges has been engaged to read before the January meeting of Mr. Lincoln's class.

The date of the Baker Opera company's performance of Faust in Wilkesbarre, Pa., will be Jan. 11.

Eugenia C. Haines has secured by a judgment of Justice Beach of the Supreme Court an absolute divorce from Fletcher A. Haines.

Señorita Godoy, whose portrait was printed in The Mirror last week, appeared on Saturday evening at a Spanish concert given at Columbus Hall, for the benefit of Signor R. Mazorra.

The Spooners displayed the S. R. O. sign at Wichita, Kan., last Tuesday evening. No such audience had gathered there before in seven years.

At Doerr's Opera House, Quincy, Ill., on New Years, Blue Jeans played to two of the largest audiences ever known in that city at regular prices

Charles R. Mestayer was attacked by heart disease in a Twenty-eighth Street restaurant last Thursday night, and was taken to the New York Hospital.

James E. Moore, of Frank Daniels' company, writes that the business of that organization has been uniformly good this season, and that in many places the record has been broken. Beginning on Jan. 24, the company will play two weeks at the Grand Opera House, Chicago.

Harry Jackson, comedian and character actor, and author of several plays, is with the Holden Comedy company, which uses several of his plays, as stage manager.

Ida Siddons has closed with His Nibs and His Nobs, and returned to New York.

Agnes Herndon will soon produce A False Marriage and A Remarkable Woman.

When John Drew opens at Palmer's, 1492 will be transferred to the Garden Theatre. Mr. Drew's engagement is for a protracted period.

Harry Glover, who signed with Charles Townsend, is making a great success as "the friend" in Captain Racket.

Lillian Russell will leave the Casino on Jan. 27 and go on the road in The Princess Nicotine until March 17, and with her company will take a rest during Holy Week, intending to reopen at the Casino on March 26 in The Princess Nicotine or The Grand Duchess. Miss Russell will be succeeded at the Casino by Camille D'Arville in Prince Kam; or, a Trip to Venus.

Perkins D. Fisher's Comedians rested for three days last week.

A very artistic and beautiful calendar has been issued by the Julia Marlowe management. It is in the form of a brochure and contains, besides portraits of Miss Marlowe in all her characters, appropriate selections from the plays.

The ten-cent tax on complimentary tickets for the Actors' Fund has been adopted by the managers of the Grand Opera House at Bryan, Tex.

Frederick Rella, manager of Rella and Craddock's Dramatic company, was married to May Treat Dilks (Mrs. Joseph D. Clifton) at Medora, Ill., Dec. 27.

Mabel Francis Olney, who was injured while playing in The House with Green Blinds, has been very ill at her home in Chicago since she closed with that play, but is now recovering.

Louise Beaudet arrived from Chicago last Wednesday, and will locate in New York for the rest of the Winter, holding herself in readiness to originate new parts in comic opera or principal roles in comedy. Miss Beaudet has not appeared in New York since the production of Puritania. Miss Beaudet blends prima donna work with that of a soubrette, and is a very versatile artist.

Charles S. Eby, dramatic critic of the Hazelton, Pa., *Standard*, writes that he saw the Latoska company, of which much has been said recently in the neighboring town of Freeland. He adds: "The lithographs were vulgar, and had evidently been used by other companies, and the performance, while not indecent, was very poor. The audience was disappointed, and rightly vented their indignation."

J. F. Burrill, business manager of the Carleton Opera company, writes that this organization opened the new Glenwood Opera House at Glenwood, Ia., on Dec 28, with an elaborate production of The Bohemian Girl. Seats were sold at $2.50 each, and the house was crowded.

Charles T. Payne is said to be making a hit as the cockney showman in The World Against Her, with the Agnes Wallace Villa company. He also introduces his specialties.

The block adjoining the Opera House, at Hillsboro, Texas, took fire on the night of Dec. 27, and with Rose's Opera House, was totally destroyed. Loss, $300,000. The Dewey Heywood Concert company had appeared at the Opera House on that evening before a large audience. The fire broke out about an hour after the concert. Rose's Opera House was the only place of amusement in that city.

Al. Morrissey recently left The Girl I Left Behind Me company to visit his home in San Francisco during the mid-winter fair, and has been replaced by E. P. Jepson.

William Riley Hatch originated the character of Edward Trenkachevsky in Another Man's Wife, which had its first production in Jersey City.

L. Maurice has joined Katie Emmett's company as musical director.

Lillian Russell denies that she is understudied in The Princess Nicotine, and says that in the event of her indisposition there would be no performance of that piece.

Above is a very good likeness of Harry C. Cashman, a clever young comedian, who at a moment's notice played Dennis O'Grady in Charles A. Loder's Oh, What a Night! and made a hit. It is said that the part had never been better played. Mr. Cashman is a versatile actor, playing all kinds of dialect and light comedy roles cleverly, and his friends expect a bright future for him.

Lee Harrison, who was in town last week, says that business in the small Western towns is very poor.

A. L. Erlanger left last week for a flying trip over the Southern circuit, in which Jefferson, Klaw and Erlanger are now largely interested.

The Ensign, the title-role of which is now being played by Walter Edwards, left Washington last week directly for the Pacific coast, where it was very successful last season.

Gus Heege who appeared in Yon Yonson at Omaha last week, is in Washington this week, and from that city will come to New York.

Frank Young has replaced A. H. Kelley as treasurer of Carl A. Haswin's Silver King company.

It looks as if Old Lavender would run the rest of the season at Harrigan's. Manager Hanley is confident that this delightful piece, with its remarkable pictures of local life and with Mr. Harrigan's artistic acting in the title role, is pretty certain to maintain its present gratifying drawing qualities.

Jefferson, Klaw and Erlanger's Country Circus company proved a fine Christmas attraction at the Olympic Theatre, St. Louis, where the papers praise it without stint.

Announcement is made in San Francisco that Blanche Bates, daughter of Mrs. F. M. Bates, is engaged to marry Lieutenant Milton Davis, of the Fourth Cavalry, stationed at the Presidio. Miss Bates made her debut at Stockwell's Theatre several months ago, but will now retire from the stage.

May Cubitt feels deeply grateful to Professor Herrmann for his kindness to her husband, W. C. Cubitt, the magician's secretary, during an illness that has lasted five or six weeks. "His kindness," she writes, "is beyond explanation. Mr. Cubitt's salary is paid in full every week. I should like the profession to know of Professor Herrmann's goodness of heart."

Ezra Kendall's Substitute company were entertained at a banquet at Kankakee, Ill., on the evening of Dec. 23, after their performance, by Dr. and Mrs. J. J. Schubert, in honor of Mrs. Schubert's cousin, Mildred Stevens, who is a member of Mr. Kendall's company.

John Glendinning, leading man for Clara Morris, will sail for Europe in the Spring. He will be abroad two months.

Patent Applied For did a large business Christmas week in this city. It will be seen at the Grand Opera House soon. Mr. Vance's standby, The Limited Mail, played to crowds at the Holliday Street Theatre in Baltimore Christmas week.

Edwin Gordon Lawrence, director of the Lawrence School of Acting, will offer three free scholarships in the dramatic department of his school to those possessing extraordinary ability, but unable to pay for instruction. Mr. Lawrence says his object is to find undoubted dramatic talent that might otherwise remain hidden.

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IMPORTERS AND MANUFACTURERS,
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HELP ONE ANOTHER!

A Plan to Relieve Distress Among Unemployed Actors.

THE SUBSCRIPTION LIST OPENED.

Mr. Magnus Suggests the Way—"The Mirror" Asks the Profession to Contribute—Actors' Fund and Actors' Order Unite to Serve as Almoners and Give of Their Bounty, Too—$685 Already Raised—Relief Committee Appointed and the Work of Aiding the Destitute Begins on Thursday Next.

For weeks past it has been known to all persons in a position to acquire reliable knowledge of such matters that destitution and suffering exist in the ranks of the army of unemployed actors in the city of New York.

The greater part of this misery is hidden from public observation. Honest pride causes men and women that have held a respectable place in the profession to conceal their gnawing necessities until the last extremity.

And if those necessities were known where could they look for relief? Where could they turn, when all ordinary means had failed, to secure prompt, practical and considerately extended aid?

No Adequate Provision.

The Actors' Fund has all it can do to care for the sick and to bury those that die in poverty. The Professional Woman's League is limited in resources and is unable to meet more than a small share of the demand created by the present conditions. Every allied society's benevolent funds have been overtaxed to relieve the wants of its own members. Private sources of sympathy and help are entirely inadequate.

In these circumstances it is evident something should be done, and done quickly. To Julian Magnus, manager of Marie Wainwright, belongs the credit of suggesting a plan to meet the emergency—a plan which THE MIRROR is certain will meet with the approval of the profession at large and will enlist the coöperation of its members.

Mr. Magnus' Practical Plan.

On Friday last the Editor of THE MIRROR received the following letter from Mr. Magnus:

NEW YORK, Jan. 5, 1894.

MY DEAR MR. FISKE.—I am rather surprised that the members of the dramatic profession, which is always the first to help others, have as yet made no organized effort to assist their brother and sister players, who have suffered so much from the unusual misfortunes of the present season.

I know that the Actors' Fund does much good and noble work, but if I am correctly informed, its relief is necessarily limited to caring for the sick and to paying funeral expenses. I, therefore, venture to suggest that all of us who are fortunate enough to be steadily at work, even if it be less remunerative than usual, should give something to those who have nothing, and I enclose $10 as the starter of what I trust may prove to be a large fund, if you will assist the movement by publishing this.

Should the fund assume the hoped-for proportion, I beg to advise that it be placed for distribution in the hands of the Actors' Fund, assisted by a special committee composed of members of a representative body like the Edwin Forrest Lodge of the Actors' Order of Friendship.

The example of the New York Police and of the employés of the municipal departments in setting aside a small percentage of their incomes for the relief of the poor might be advantageously imitated by all actors, managers and agents for as long as they remain working this season.

The dreadful state of want in which many able players now are, and have been for months, would, if it could be adequately told, be so appalling as to touch all hearts. Let all who can, be it in never so small a measure, help to make the New Year a little brighter for our distressed brothers and sisters.

Yours truly, JULIAN MAGNUS.

Action upon Mr. Magnus' communication was taken at once by THE MIRROR. The matter was presented to A. M. Palmer, president of the Actors' Fund, and to Louis Aldrich, of that institution and of the Edwin Forrest Lodge of the Actors' Order of Friendship. They gave the plan their unqualified endorsement, both officially and personally.

Initial Steps.

The next step was to secure the appointment of a suitable committee to take charge of the proposed relief fund, and to insure its proper distribution.

President Palmer authorized a call for a special meeting of the Executive Committee of the Actors' Fund on Monday afternoon, and Mr. Aldrich undertook to lay the subject before the Edwin Forrest Lodge of the A. O. O. F. at its regular monthly meeting on Sunday.

There was a large attendance at the lodge rooms on Sunday. Mr. Aldrich read Mr. Magnus' letter to the members, and made eloquent speech, which aroused the greatest enthusiasm.

The plan was endorsed unanimously, and the generous action of the lodge was communicated to the Executive Committee of the Actors' Fund at its special meeting at 2 o'clock yesterday afternoon in the Trustees' Room at Fund headquarters.

The Fund's Committee Meets.

This meeting was attended by Chairman Aldrich, A. M. Palmer, Edwin F. Knowles, Tony Pastor, and J. W. Shannon. The Editor of THE MIRROR was also present.

Mr. Magnus' letter was read. His plan to raise a subscription through the medium of an appeal by THE MIRROR was unanimously concurred in.

Upon Mr. Palmer's motion the sum of $250 from the Actors' Fund treasury was voted by the committe to be applied to this subscription.

The A. O. O. F.'s Action.

The following communication from the Actors' Order of Friendship was then read:

EDWIN FORREST LODGE, NO. 2, A. O. O. F.,
16 WEST 27TH STREET,
NEW YORK, Jan. 7, 1894.

Gentlemen of the Executive Committee of the Actors' Fund:

In accordance with a plan for an actors' relief committee submitted to this Lodge at to-day's meeting, the following committee has been selected by the Lodge to act in conjunction with a committee of the Fund: Messrs. Frank Burbeck, Joseph Adelman, Archie Cowper, Joseph Wilkes, William Courtleigh, Adolph Bernard and I. A. Washburn.

I wish to announce also that the Lodge has appropriated $150 for the use of the joint committee when it has been properly organized, to which amount has been added $25 from Mr. and Mrs. Harley Merry.

Our committee has appointed to meet at the Fund Rooms at 4 P. M. to-morrow (Monday). Will you kindly communicate with us at that time?

Respectfully, I. A. WALDRON,
Secretary of Committee.

A resolution was next presented to the committee, and unanimously adopted, to the effect that the Executive Committee of the Actors' Fund shall receive and distribute the funds subscribed for the relief of destitute actors from the present time until the first Monday in April; that this committee shall act as an advisory committee jointly with the special committee appointed by the Actors' Order of Friendship, and that the benefits of the funds in question shall be confined absolutely to performers on the stage.

It was also decided to add Harley Merry and F. F. [illegible] to the Fund's representation on the joint relief committee. Mr. Knowles will act as treasurer.

Generous Gifts.

Then followed a characteristic incident. One after another of those present handed their personal subscriptions to Mr. Fiske.

"I subscribe $50," said Mr. Palmer.

"Put me down for $50," said Mr. Pastor.

"Here's my cheque for $25," said Mr. Aldrich.

"Ten dollars from me," said Mr. Shannon.

"Make my subscription $50," said Mr. Knowles. "And here's $15 more, from Dr. A. Ross Matheson, of Brooklyn."

Here was a splendid beginning!

The Executive Committee then adjourned until 4 o'clock, when the joint conference was held with the special committee from the Actors' Order of Friendship.

The Joint Conference.

At this conference Frank Burbeck requested Louis Aldrich to take the chair temporarily and explain to the representatives of the Actors' Order of Friendship who had not attended the Executive Committee meeting of the Actors' Fund, the plan and purpose of the Actors' Relief Committee.

Mr. Aldrich accordingly gave full particulars of what had been discussed at the 2 o'clock meeting. He concluded by saying that there was no intention to encourage mendicancy, but to assist deserving actors who were out of employment. There were many sad cases of actors and actresses in immediate need of money to keep the wolf from the door. They could not apply to the Actors' Fund, as they were not ill, but they ought to have immediate relief. One of the reasons why it was desirable to have the Actors' Order of Friendship largely represented on the Relief Committee was that actors and actresses often would be more apt to confess their need of money to these representatives. Many performers would naturally feel a delicacy in owning to managers that they were stranded.

After the plans for charitable relief had been duly discussed, they appeared to meet with full approval, but it was decided that further action be deferred until the regular meeting of the joint committee on Thursday afternoon.

Before adjourning, Archibald Cowper was selected as the choice of those present to act as secretary to the committee. It will be his duty to be in attendance at such times as will be designated at the Thursday meeting.

Details of the Work.

Members of the Relief Committee will be in attendance at the Actors' Fund, 12 West Twenty-eighth Street, on Monday and Thursday afternoon each week until April, between the hours of 3 and 5—or oftener, should occasion require. These members will receive applications for aid and extend it in all worthy cases.

All destitute actors, actresses and public performers will be eligible to relief. Application must be made personally. The Relief Committee has been made up largely of actors, for the reason that their distressed brethren need have no hesitation to relate their wants to ears that are beyond question sympathetic.

Relief will be granted in the same confidential manner and with the same spirit of delicacy that distinguishes the ministrations of the Actors' Fund. While precaution will be taken that none but really deserving and necessitous cases are helped, there is no reason why any actor or actress in sore straits shall feel any hesitancy in asking for the succor that their more fortunate fellows will hold forth to them.

On Thursday afternoon of this week, at 3 o'clock, the Relief Committee will be ready to receive applicants and to afford prompt aid. Food, shelter, clothes or money will be given, according to the circumstances governing each case.

An Appeal for Help.

And now, that this great work may be carried on successfully, THE MIRROR appeals to all professionals that are in a position to assist, to give according to their means. It is not our wish that this subscription shall be other than the voluntary outpouring of the generous and charitable heart of the profession. It is not our wish that any person shall contribute more than he or she can conscientiously afford to devote to the merciful purpose in view. This has been a hard season for many that are apparently enjoying the fruits of employment; but we believe that there are hundreds who are able to give something, and we implore them to give quickly.

Contributions should be sent by cheque, post-office order, postal note, registered letter or express (to insure safe delivery) to THE DRAMATIC MIRROR, 1432 Broadway, New York. Contributions will be acknowledged from week to week in these columns while the subscription remains open.

Every gift, however small, will be received gratefully, and will be applied directly to the relief of the destitute men and women of the profession.

Mr. Palmer has generously offered Palmer's Theatre for a series of Sunday night performances in behalf of this fund, and it is hoped that that project will be carried through, for the amount of money that will be required to meet the situation is large.

A Glorious Start.

In our next week's issue we trust that we shall be able to print many additions to the subjoined list, which represents the amounts subscribed to date, in the order of their receipt:

Julian Magnus	$ 10 00
THE DRAMATIC MIRROR	50 00
Edwin Forrest Lodge, A. O. O. F.	150 00
Mr. and Mrs Harley Merry (thro' A. O. O. F.)	25 00
Actors' Fund of America	250 00
A. M. Palmer	50 00
Tony Pastor	50 00
Edwin F. Knowles	50 00
Louis Aldrich	25 00
Joseph Shannon	10 00
Dr. A. Ross Matheson	15 00
Total	$685 00

NEW BURLESQUE AT THE IMPERIAL.

W. J. Rouse has succeeded Frank Dupree as press agent of the Imperial Music Hall. Mr. Rouse has been connected with the theatrical advertising department of the New York *Press*. In conversation with a MIRROR reporter he said: "On Saturday night a new operetta, now in daily rehearsal, will follow Hammerstein in Distress. Its title is Caddy. It is a burlesque of Erminie. The music is new and catchy. The production will be made by Max Freeman."

Harry Prentice, sketch artist, performing at the Star Theatre, Philadelphia, fell and broke his ankle while doing his turn last Wednesday night. His wife took his place and went on with the part for the rest of the week.

AT THE THEATRES

Empire.—Sowing the Wind.

Play in four acts by Sydney Grundy. Produced Jan. 8.

Mr. Brabazon	Henry Miller
Mr. Watkin	W. H. Crompton
Ned Annesley	William Faversham
Lord Petworth	W. H. Thompson
Sir Richard Curstor	Cyril Scott
Mr. Deakin	E. Y. Backus
Rosamond	Viola Allen
Hon. Mrs. Fretwell	May Robson
Maud Fretwell	Agnes Miller
Bridget	Genevieve Reynolds

Every art has its canons, and one of the supposably established principles of playwriting—dramatists and actors and managers insist upon it—is that in writing your play you must not preach.

"People want to be amused," is the aphorism. The idea being that if they want moral instruction they will go somewhere else than to the theatre for it. As they would go to a physician for a bodily ill, or to a lawyer for legal information.

And yet there are many plays in which sermons are preached successfully.

Sowing the Wind is a lecture on social injustice to woman and social kindness to man. The most dramatic moments of the play are those during which the lecture becomes most declamatory. And this play, which has long been running to crowded houses in London, was produced by Charles Frohman's company at the Empire last Tuesday night before an audience that accepted it at times with positive enthusiasm.

Here we have theory offset by fact as to what people want in the theatre. Of course it is a question as to whether succeeding audiences will applaud Sowing the Wind into long life here. The first-night verdict very frequently is conclusive only as to the first-night audience.

The action of the play is evolved from situations on the whole neither notably skilful nor remarkably dramatic; and its humor is steadily dominated by the homiletic. Yet the character-drawing is so clever and so interestingly contrasted, the subject is so vital and so aggressively handled, and the lines have such distinct value in themselves that the better theatrical intelligence is at once arrested and entertained.

Brabazon, a rich and elderly widower, who had been saved in his younger days, as he supposed, from a false woman by Watkin, a cynical bachelor who had ever since been his friend and companion [illegible] his subsequent [illegible] no children [illegible] and [illegible] dead. This boy, now a young man, Ned Annesley, Brabazon had intended should marry Maud Fretwell, a neighbor and companion of Ned's boyhood. But when Ned comes down from London and this plan is broached, he rebels; and the visit to the neighborhood of a public singer, Rosamond, discloses that Ned is in love with her and that he has promised to make her his wife.

Brabazon, willing to indulge the young man in almost everything, still insists that the woman Ned is to marry shall be shown to be of good family and repute; and Watkin, as zealous now in his friend's behalf as before, undertakes to prove that Rosamond does not answer the requirements.

The scene changes to London, where Ned is found asleep in his apartment at noon after a night of gambling with Sir Richard Cursitor and Lord Pentworth—though why he should have selected as companions two such human oddities as they are shown to be is not apparent—and here Rosamond comes and wakens him. Ned confesses his gambling misfortunes, some of which she has known, to Rosamond, and tells of his adopted father's opposition to their marriage, yet reassures her of his fidelity. Ned is soon made to doubt Rosamond however, by Watkin, who has seen her enter Sir Richard's lodgings, where she had in fact gone to pay Ned's gambling debt; and by her confusion upon the entrance of Lord Pentworth, who insinuates that she is no better than she should be. In fact, Lord Pentworth years before had used Watkin as a tool in order to make Brabazon believe that the woman with whom the latter had lived, whom he had loved, yet whom his father would not let him marry—Helen Gray—was false, in order that Lord Pentworth might secure her for himself; and having thus secured her, Lord Pentworth had lived with her in a vile atmosphere in which Rosamond had been brought up by them, yet without taint, and from it she had at last escaped. Rosamond, of course, as is suggested in the first act of the play, is Brabazon's daughter by Helen Gray; and when Brabazon learns this he consents to the marriage of Rosamond and Ned.

The strong situation in the play is the recognition by Brabazon that Rosamond is his daughter, after a long scene between them, during which she champions her mother and womankind generally, and he champions her unknown father and mankind. Dramatically there are glaring inconsistencies here and there in the action. While Ned declares to Sir Richard his design to marry Rosamond and his belief in her purity, and Sir Richard treats the matter as a test, after admitting that he has villified the young woman Ned, instead of making Sir Richard eat his words in good old dramatic fashion, kindly gives Sir Richard twenty-four hours in which to reflect upon it and "take it back." Ned, in fact, will not bear examination as a hero of any sort. He is a weakling at best.

[CONTINUED ON PAGE 14.]

THE USHER

Joseph Jefferson has a shrewd and sensible way of looking at things. He gets to the kernel of a subject at once. We were speaking of the Booth statue project the other day, toward the organization of which THE MIRROR has taken practical steps.

Mr. Jefferson is "with it heart and soul" as he expressed it, and when the time for action comes he will take the leading part in the movement. He approves thoroughly of the decision to defer the active beginning of the work of raising funds until the times improve.

"The Booth statue," said he, "must be the finest of all the statues in Central Park. It must be made by an American sculptor. I should favor a submission of competitive designs. If the old sculptors will not put their work in competition, so much the worse for them. The younger men would probably concentrate all their ambition and ability upon the contest.

"Men whose reputations are made rest on their laurels and are wedded to conventional ideas. Look at the French Salon! The old school artists by their senseless prejudice kept Corot, Diaz, Rousseau and other great painters from exhibiting for years. It was the public that put them there eventually. Men of genius are always given their rights by the public.

"I believe in giving encouragement to originality, and I believe there's nothing better for art—whether it be plastic, pictorial or dramatic—than new blood. That's why I want young men to have a chance to compete for the honor and the glory of producing the Edwin Booth statue."

✣

During this same conversation I asked Mr. Jefferson what he considered to be the most difficult achievement in his career as an actor.

Without a moment's hesitation he answered: "To have played Rip Van Winkle twenty-five years and always to speak the lines as though they were uttered for the first time."

This opened up a train of thought that Mr. Jefferson followed most interestingly. Among other things he said:

"To simulate spontaneity—that is the actor's most difficult task. When I play Rip that is my chief aim. I watch myself every instant, so to speak. It's a good deal of a strain, of course. If I could keep it up you may be sure I should not have limited my seasons to fifteen weeks. That is as long as I can act Rip safely now.

"I don't depend upon impulse, but I welcome it, for it helps me and makes my part interesting to me. When the impulse comes I obey it, but I never permit it to run away with me. That would be ruinous.

"The reason why good plays wear out after a season or two is because the actors become perfunctory and their acting consequently loses all charm.

"When you see a play that has been performed many times and the actors in it are 'overlapping' their lines, you may be certain that that play is doomed to speedy oblivion.

"Painters are not good judges of painting, sculptors of sculpture, or actors of acting. We are all hedged in more or less by individual bias. A man asked me what I thought of So-and-So's acting the other night at The Players. 'I'm sure I don't know,' I answered. 'My opinion is worth nothing. Often I go to Tony Pastor's to see a variety performance and I enjoy it hugely. Perhaps I am too easily pleased.'"

✣

The manager of one of our foremost stars writes from the far West regarding what he calls the correspondent nuisance.

"Out here," he says, "we run across an awfully fresh lot of people who claim admission to theatres because they hold cards for so-called dramatic papers that nobody ever heard of. In some towns these chaps band together and if one is 'turned down' at the door the rest proceed to roast the attraction.

"Of late THE MIRROR is the only paper whose credentials we recognize. All your correspondents I have met personally are gentlemen."

✣

I hear that Fanny Davenport did an enormous business during her Pacific Coast tour. With the exception of Irving, whose receipts in 'Frisco were phenomenal, she is the only star who has brought large profits back from that territory.

Miss Davenport in nearly every place has raised the price of best seats to two dollars. She played Cleopatra in Portland, Ore., for five nights to a little more than $6,000.

Manager Ben Stern, by the way, writes me from Denver: "This city is a surprise to me. I expected to find everything prostrated here. On the contrary, business is very good and the theatres are doing well. The discovery of rich gold mines has brought a new boom. These mines are being worked for all they are worth."

✣

Charles Frohman is not worrying about new plays. He has twenty or more on hand now, and he is constantly adding to the stock.

Sowing the Wind at the Empire drew well last week. It is often said that when women fancy a play its success is certain. If that be so, Sowing the Wind is destined to achieve a run. The matinee on Saturday drew an unusual crowd of women and girls, and Mr. Grundy's piece evidently gratified their requirements.

The next piece at the Empire, by the way, will be Gudgeons, another London importation. Mr. Frohman seems to be holding back his native possessions and pushing his foreign purchases.

✣

Kathrine Clemmons has recovered from the attack of nervous prostration that compelled her to close her tour in A Lady of Venice at Boston several weeks ago.

She has lost neither her pluck nor her ambition, for she will open a New York engagement at the Fifth Avenue Theatre early in February, following Modjeska.

Miss Clemmons is now busy reorganizing her company. "A Lady of Venice will be put on with all the splendor that is possible and with the best cast I can get," she tells me.

✣

When all is said it cannot be denied that New York has proved the best theatrical city in the Union this season.

In spite of the tremendous drain caused by the opera (the Metropolitan's receipts, including those of America, were nearly $55,000 Christmas week—this, by way of example,) the successes have played to fine business, and even the weak-kneed stars and companies have played relatively to more money here than elsewhere.

At one theatre a popular piece has played to an average of $6,200 a week since Sept. 2, and at another a star who was not particularly strong previously in the metropolis is filling a long engagement that has drawn an average business of $6,000. Irving's receipts were enormous at Abbey's ranging from $15,000 to $20,000 a week. Charley's Aunt, Shore Acres and other fixtures have enjoyed most liberal patronage, while the combination theatres have prospered.

Boston has been particularly ill-fated this Winter. The popular price houses have fared well enough, the Bowdoin Square particularly. The Columbia, with The Girl I Left Behind Me and Charley's Aunt, has had a profitable season, but the other houses have done badly, except in rare instances. In two cases of big productions that were put up for runs, the receipts were insufficient to pay the salaries of the people employed.

Comparatively speaking, Philadelphia has suffered less than Boston. Brooklyn has rendered more profit to attractions than has the Hub. Chicago seems to be reviving, after the post-exposition decline. San Francisco is "hoss and hoss" with Boston. New Orleans has varied from good to bad. Pittsburg, Cleveland and St. Louis have kept on an even keel. Cincinnati has been a rocky road. Louisville has given excellent results to nearly every first-class visiting company.

That seems to be the situation, based on statements frankly made by managers and facts obtained from other reliable sources.

✣

The Professional Woman's League received $616 from the late Managers' Association, the residue in its treasury when the concern was wound up. The League gave this money, in sums of ten and twenty dollars, to needy actresses on Christmas Day, and I am assured by several of the recipients that the thoughtful gifts were most timely.

The League thinks of leasing commodious quarters in one of the houses belonging to the Astor estate on Long Acre, Broadway, between Forty-third and Forty-fourth Streets. If the premises are taken the organization will have a large meeting-room and ample space for offices, class-rooms, permanent bazaar, etcetera.

Just now the nominating committee are hard at work preparing a ticket for the forthcoming elections. Next month the League will hold an anniversary reception at the Hotel Brunswick when the new officers will be formally installed. Last year's reception, it will be remembered, was a remarkably interesting affair.

✣

The German leader of one of our comic opera companies was told by a minor member of the cast at rehearsal the other morning that she had a bad cold on her chest and couldn't sing that night.

"My tear," said he, "puy one of dem chorus plasters und you'll pe all right."

A NARROW ESCAPE.

Margaret Darvill had a narrow escape from death at Midway, Ky., the other day. With her manager, J. A. Darnaby, she started for the railroad station after a performance. They were delayed by a freight train that blocked the street leading to the station. After waiting some time, with fears that they would be too late for their train, Miss Darvill and Mr. Darnaby undertook to pass between two cars of the freight train that had been uncoupled. Just as they got between the cars the forward part of the train was backed, and Miss Darvill's coat was caught on a coupling pin. Before she could be assisted, she was dragged several feet. With rare presence of mind she struggled to her feet and, divesting herself of her coat alone, escaped the danger, leaving the coat between the cars.

TO RETURN TO THE STAGE.

R. D. MacLean has decided to return to the stage next season. He will be under the management of his brothers, W. J. and Augustus MacLean. He will be seen in a fine production of a new play, which as yet has not been positively decided on. The three brothers will spare no expense to make the production as elaborate as possible.

JAMES ALDRICH LIBBEY.

James Aldrich Libbey, the high baritone singer, whose picture is seen on the first page of THE MIRROR this week, was born on Feb. 29, 1864, at East Somerville, Mass. Mr. Libbey was noted as a soprano singer when a boy. His first professional engagement was in 1884, at the Bijou Theatre, Boston, where he appeared in The Beggar Student. He next appeared in Fantine at the Boston Museum. In 1885 Mr. Libbey went to Europe. He studied a year in Paris and six months in London. In Paris he became the first American boy to contest for a prize at the Conservatoire. It was said that he would have won the prize, and thus been entitled to four years of free education in music, but for faults in his French accent. Mr. Libbey rehearsed his song perfectly, but was attacked with stage fright at the critical moment, and forgot his French. Returning to Boston after his studies, he appeared in grand and comic opera, oratorio, cantata and concert. As the Conte di Luna in Il Trovatore, Mr. Libbey scored his first great success, and he was engaged by the Boston Symphony Orchestra as a soloist, and was recognized as the leading baritone singer of the city. He in 1888 joined The Little Tycoon Opera company. In 1888-9 he was a member of the Conreid Opera company, returned to The Little Tycoon company for the next season, was with Aunt Bridget's Baby during the Spring of 1891, returned to the Conreid Opera company in the Fall of that year, returned to The Little Tycoon company in the following Spring, and since that time has been prominently engaged, this season with Hallen and Hart. Mr. Libbey is not only himself popular, but he has popularized several songs.

AN IMPORTANT DECISION.

An important decision has recently been rendered in this city affecting the rights of minor members of theatrical companies. Since the failure of the Rainmaker of Syria, it will be remembered, several suits have been brought against Harry W. Roseborn, the backer of that enterprise, by chorus girls and others, through Edwin A. Pratt. The test case was in the name of Eva Walton, a chorus girl, who sued for her salary. Judgment was rendered in her favor for $31 by Justice Jerolomon of the Eighth District Court.

Mr. Roseborn appealed from this decision to the Court of Common Pleas, by what is known as a writ of prohibition to determine the constitutionality of the statute, which directs the issuance of an execution against the body. Judge Bischoff, before whom the appeal came, has decided that the issuance of an execution out of a district court in the city of New York under a judgment recovered for the services of a female employe requires the performance of a purely ministerial act, and that hence the relator cannot in such a proceeding litigate the constitutionality of the statute which directs the execution to issue. And Roseborn's writ was dismissed with $25 costs.

This declares the constitutionality of the law, and will probably do much toward preventing the swindling of chorus girls and women who receive small wages. Every manager has been aware that he could be arrested in Massachusetts under a similar law, but the New York statute has heretofore been held in contempt.

Judgment has been given to Rose Ricci, another chorus girl of the Roseborn company, and other suits are yet to be brought by Mr. Pratt. H. Logan Reid, the scenic artist, has also secured judgment against Roseborn for $139.50.

A PLEA FOR LAUGHTER.

Francis Wilson, who was honored by a banquet at the Union League Club in Philadelphia on New Year's night, surrounded by leading citizens of that town, of which he is a native, made a very amusing speech in response to the compliments that were there paid him. Among other things Mr. Wilson said:

> "We are getting rid rapidly of the Puritan idea that a smug countenance and an unbending dignity are the true evidences of earthly happiness. We are opening our minds and our hearts to the sunshine of humor and the joys of fun, and many of us have come not to inquire too closely as to the nature of the production of that fun. So long as it is clean it will be sure to be wholesome.
>
> "Without the contrasting grace of comedy, tragedy becomes an unrelieved dirge.
>
> "Music is only half rhythmed; flowers lack perfume; architecture loses its laughing lines, and its comic gargoyles; painting and sculpture are narrow and constricted, and art in general becomes a funeral instead of a festival.
>
> "In the realm of literature Æsop's 'Fables' is a book of laughter. It is also a book of great wisdom, but it is as much, if not more, a book of laughter. Aristophanes' 'Clouds' is a gigantic jest—a huge, jibing smile at Socrates—and it lives as much because of its humor as because of its philosophy.
>
> "The satires of Horace are in the same category.
>
> "Does any one pretend that Boccaccio in the Italian and Voltaire and Molière in the French, and above all, Cervantes in the Spanish, are not comedians?
>
> "Lest I should be thought pedantic let me say that the intention in naming these masters is not to display a glib familiarity with their works or names, but to point out or emphasize the part that humor, fun, the love of the laugh, have played and are playing in the world of the past and present."

FIRE IN TOLEDO.

A fire in Toledo, O., last Wednesday, destroyed Wonderland, a museum and theatre of which Mr. McFadden was manager. This resort had a number of animals, all of which were saved, and a group of wax figures that melted in the flames. Harry Starr, who was playing at Wonderland, is said to have been the last man to get out of the building. He carried his trunk, upon which he is described as having made "the hit of his life," as he sat disconsolately in the street, collecting his thoughts. Manager McFadden lost about $20,000 by the fire, but will re-establish his place as soon as possible.

Babies

ought to be fat. They are sickly when thin and thin when their food does not nourish them.

Scott's Emulsion

the cream of Cod-liver Oil and hypophosphites, makes babies fat and well, strengthens growing children and nourishes mothers. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

CUES.

Hereafter there will be Wednesday matinees of Sowing the Wind at the Empire Theatre.

Vincent Sternroyd and John Dudley, of The Voyage of Suzette company, have taken apartments at the Clinton opposite the American Theatre.

The Chattanooga *Daily Times* very properly calls to order a clergyman named Stuart who recently preached intemperately against the theatre in that city.

Elisabeth Marbury is recovering from the grip.

George H. Adams, who is starring in A Country Terror, with which he will continue this season, has signed to go with Fantasma next season.

W. H. Campbell, of this city, has been appointed New York representative of the Interstate Press Association of Indianapolis, Ind., and dramatic critic of the *Theatrical Record* issued in that city.

John Sheehan, the sculptor, has just finished a bust of Ward and Vokes, and will soon have five hundred copies ready to advertise Percy and Harold, the comedy in which they will star next season. These busts will be in imitation ivory, and will be desirable for decorating theatre lobbies or windows. Managers of theatres that play this attraction will receive copies of the busts.

Daisy Temple, formerly soubrette of Blue Jeans, and Arthur Jordan were married last week by the Rev. Dr. Patey of St. Luke's Church in this city. Mrs. Jordan has retired from the stage.

The Montreal papers praise The Baxters, a domestic down-East comedy written for Charles Cowles by McKee Rankin, and in which Mr. Cowles plays the part of Eben Baxter, a Yankee.

A benefit will be given to Alexander Comstock at Niblo's on Sunday night.

The company to support Louise Hamilton consists of T. C. Hamilton, Frank Holland, Ed. VanVechten, Willie Clifton, Charles K. Harris, George Elliott, Isabel Lewis, Lottie Harris, and May Wade. F. Irving Crane is manager.

A private exhibition of the work of the Empire Theatre Dramatic School will be given to-morrow afternoon.

The Ella Fontainebleau company opened at the Bijou Theatre, Binghamton, N. Y., on Dec. 15, and played to the largest week's business since the opening of the house. The company was booked for a return on Feb. 5.

Louise Mackintosh and Edmond Elton are said to have done a good business on the New England circuit with Camille. Their support includes Walter Penniman, Robert Hunter, Arthur Roberts, Helen Frost, and Viola Miles.

Kate M. Howard, who joined M. B. Leavitt's Spider and Fly company to play Fanchette, had already played two or three parts in the same organization at short notice. Miss Howard will star next season in her own play called Ambition.

The somewhat unique idea of a comic opera company attempting grand opera will be carried out by the Baker Opera company, which will attempt Faust on Friday of this week at Wilkesbarre, Pa. The cast will be: Faust, Martin Pache; Valentine, Francis Gaillard; Mephisto, William Wolff; Wagner, John Read; Marguerite, Maude Dickeson; Siebel, Irene Murphy; Martha, Josie Intropidi.

Alba Heywood gave a benefit to the newsboys of Nashville, Tenn., on the evening of Dec. 29. The boys paraded before the performance.

There will be a special matinee at the Empire Theatre on Tuesday of next week for the benefit of the Virginia Day Nursery. Charles Frohman's stock company will act a new one-act play. Reginald De Koven will direct the orchestra while it plays a waltz he has composed for the occasion. Elsie De Wolfe, Miss Page, Ferdinand Gottschalk, Jameson Lee Finney, J. W. Piggott and Harry Gwynette will appear in Mrs. Doremus' one-act comedy, The Four-in-Hand.

Amidst the general complaint of poor business, it is encouraging to get good reports now and then, and Jefferson, Klaw and Erlanger give cheering accounts of business on their Southern circuit.

Eleanor Barry played the leading role in Mavne and Georgia at Holmes' Star Theatre in Brooklyn last week, Mr. Holmes having taken the company under a guaranty.

Edgar Strakosch has been appointed secretary and treasurer of Abbey's Theatre.

IN OTHER CITIES.

PROVIDENCE.

W. H. Crane closed a very good week's engagement at the Providence Opera House Dec. 30. The Prodigal Father was presented 1-3 with matinees Monday and Wednesday, and did fair business. The piece was full of bright and witty sayings, and was well played. Maggie Cline sang several catchy songs in her inimitable way, and was loudly applauded. William Gillette, as the Private Secretary, will occupy the house for the rest of the week, and at this writing the advance sale is good. Hanlon Brothers' Superba was booked 8-10, but owing to their misfortune in losing scenery and effects at the Globe Theatre (Boston) fire, they have canceled, and the house will probably be dark on these evenings. Alexander Salvini 11-13.

The stirring, realistic melodrama, The Police Patrol, was given 1-6 at B. F. Keith's Opera House, with good audiences in attendance. The cast was good and the scenery of the most realistic type. Willie Collier in Hoss and Hoss 8-13.

At Lothrop's Opera House, two plays were given 1-6. During the first half, the old time play, Ten Nights in a Barroom, was well given by Jay Hunt, J. Francis Kirke, Little Charlotte Hunt, Laura Deane and the stock co. For the rest of the week A New England Home was played by the same co. in which Harry La Marr impersonated the widow, Priscilla, and kept the audiences in an uproar. Attendance fair. Katherine Rober and stock co. in Sea of Ice 8-13.

Patrons of the Westminster 1-6 saw an excellent variety entertainment given by Fields and Hanson's Drawing Cards. The programme opens with a fine display of juggling feats by Eldora and Norine, then follows a first-class specialty bill which terminates with a novel act by The Salambos, the living dynamos. Sam T. Jack's Creoles 8-13.

The Altair Dramatic Club successfully presented the four act play, Past Redemption, at their hall 1. The cast was as follows: John Maynard, W. H. Sykes; Harry Maynard, B. R. Mowry; Robt. Thornton, C. H. Emerson; Tom Larcom, I. A. Shippee; Nat Harlow, F. W. Herbert; Captain Nathan Bragg, F. H. Mowry; Stub, G. L. Stevenson; Murdock, A. J. Stamp; Daisy Hanks, W. D. Wilcox; Mrs. Maynard, Grace Shaw; Mrs. Charity Goodall, Lillian Oakes; Jessie Maynard, Maud Langstaff; Kitty Corum, Charlotte Matthews.

Ida Rogers, who has been very successful in the star role of Kitty Starlight with The Dazzler "B" co., this season, spent Dec. 29 with relatives in Pawtucket. Monday night she received an ovation in Lowell, her former home.

Jack Powers, of Powers Brothers' Cupid's Chariot co., arrived here Dec. 30 for a few days.

W. H. Gray is here in advance of Hoss and Hoss.

John D. Griffith was a visitor here 1.

Ridge Waller, in advance of Sam T. Jack's Creoles, arrived 3.

Edith Crolius closed with Lothrop's forces Dec. 30.

The Mr. Potter of Texas co. stopped in town 3 en route to Westerly, R. I.

Max Freeman, Viola Bancroft and reorganized stock co. will present Condemned to Death at Lothrop's Opera House week of 15.

George Hiller has succeeded John Hess as dramatic critic on the *Journal*.

Al. Bradley, business manager in advance for Alexander Salvini, was in the city 4.

Bandmaster D. W. Reeves and his famous American Band will give a concert in Music Hall soon, to aid the poor of the city.

Manager William C. Chase visited Worcester 4 in the interest of G. E. Lothrop.

I understand that William H. Crane has given the Talma Club of this city permission to produce his comedy, On Probation, and it will be performed this season.

Business at our theatres seems to be on the increase, but as yet we dare not say much about it.

HOWARD C. RIPLEY.

LOUISVILLE.

Hanlon's Fantasma commenced the New Year at Macauley's to a good house. Age does not diminish the favor with which this popular spectacle is received here. Many new tricks have been introduced. The co. is a good one, Rose Newman doing an especially novel and attractive dance. The engagement continues until 3, and the house will be closed until 8, when Hoyt's new play, A Milk White Flag, will receive its initial presentation here.

On account of Frank Mayo's closing season, the Masonic was without an attraction New Year's Day, much to the regret of Manager Bourlier. The Power of the Press will open 8, when the management expects to again have occasion to use their now famous sign, "Breathing Room Only."

The Fire Patrol opened 1 at Harris' and will remain a week. The play is a spirited one abounding in sensational situations. The scenery is very realistic. Co. good, especially W. W. Bittner, in an heroic part and Daisy Chaplin as soubrette. P. F. Baker in Chris and Lena 8-13.

The Bijou was crowded to the doors 1 when A Cracker Jack opened its week's engagement. Carrie Ezier, well known as a vaudeville artist, plays a part acceptably. The scene is laid on the border and there are pistols, deeds of daring and hair-breadth escapes galore. Romany Rye 13.

May Howard's Big Burlesque co. was at the Buckingham 1-7. Two burlesques—The Dutch Crook and an amusing version of The County Fair introduce a strong co. Mamie Conway, Lola Keegan and Melville the clown, assist May Howard and Harry Morris materially. Lily Clay's co. 8-13.

The first day's sale of tickets for the Patti Concert at the Auditorium 5 realized nearly $5,000. But one concert will be given.

Ferdinand Pfingst, a young Louisville singer who has been studying in Italy, expects to make his debut at Florence at an early date. He will appear as the Duke in Lucretia Borgia.

It is said that Jefferson, Klaw and Erlanger will next season play leading attractions at Macauley's shorter engagements than heretofore—some of them two nights only. This is in keeping with their policy as proposed for their entire Southern Circuit.

The Hon. Henry Watterson's new lecture, "The Compromises of Life" is a success and he will soon start upon an extended tour of the West.

The marriage of Jennie Russell, a native of this city and a member of The Midnight Alarm co. was quite a surprise to her friends here who extend the heartiest congratulations.

Emile Bourlier, of the Masonic management, is on the eve of departure for San Francisco in search of rest. Mr. Bourlier is a strong politician and a successful man in many lines of endeavor.

The Whallen Brothers were presented by their employes at the Buckingham with handsome holiday remembrances. There were speeches unlimited, wine and every evidence of good will displayed. The Buckingham orchestra serenaded Mrs. J. H. Whallen as a fitting conclusion of the festivities.

CHARLES D. CLARKE.

MILWAUKEE.

The Clemenceau Case failed to draw but small audiences Dec. 31-6 at the Davidson. The cast with one or two exceptions is a strong one. Gustavus Levick though apparently suffering from a cold gave a very satisfactory performance of the artist Pierre, as did also Lillian Lawrence as Iza. Stephen Grattan deserves much praise for the excellent manner he played the part of Constantin. Claude Gouraud could greatly improve his part by more care in his dress and a little attention to his walk. Julia Marlowe in repertoire 8-13.

The Spider and Fly at the Bijou 31-6 played to good business. The Still Alarm 7-13.

The London Belles Specialty co. at the People's 31-6 to fair business.

The Yale Glee and Banjo Club gave a very enjoyable concert at the Stadt Theatre 2 to a large and fashionable audience.

I was particularly impressed by Stephen Grattan's work in the Clemenceau Case and predict for him a brilliant future if he endeavors to develop his natural talent. He is possessed of a splendid voice, fine presence and a clear and distinct pronunciation that command attention always.

I am indebted to Dr. E. W. Krackowizer, the energetic representative of Julia Marlowe, for a copy of the handsome Marlowe calendar. It is a beautiful and highly artistic piece of work showing Miss Marlowe in her different characters on alternate pages with the months of the year. It will attract attention from every one and should prove a valuable advertising medium.

Gus Weinberg ran up from Chicago 28 to spend a few hours visiting relatives and friends. He seems well satisfied with his part in Cracker Jack and looks as though it agreed with him.

Manager M. B. Leavitt spent a few days here this week with his Spider and Fly co. He reports business as very poor at his Denver and 'Frisco houses.

E. T. McDONALD.

CHARLESTON.

The burning of O'Neill's Grand Opera House on New Year's Day leaves Charleston with only one theatre, the Academy of Music, for the present season at least. Should the Opera House be rebuilt, and Manager O'Neill says that it will be in time for next season, the restoration will be on greatly improved lines, as the burnt building was never originally intended for a playhouse, having been erected by the Agricultural Society of South Carolina thirteen years ago for the purpose of holding their annual fairs. Subsequently it was used for a skating rink, and in earthquake times as a public hospital, the municipal institution having been destroyed. In 1887 Manager O'Neill leased the building and converted it into a theatre. John H. Stevens, in Unknown, was the opening attraction, and during its brief history some of the greatest of America's actors and actresses have trod its boards. The house had an established reputation as the abode of Summer opera, of which Manager O'Neill was the originator not only in Charleston but in the entire South. Indeed, whatever success the house achieved was due entirely to the personal magnetism and indefatigable energy of Arthur O'Neill, and the public-spirited manager has the sympathy of the entire community in his misfortune. Of course it will be impossible for Manager O'Neill to play any more of this season's contracts. Among his bookings are Richard Mansfield, Stuart Robson, Nat Goodwin, and Wang, all of which will probably be transferred to the Academy of Music. Archie Boyd in The Country Squire was to have played at the Opera House 5, but will arrange with Manager Keogh to give the performance at the Academy of Music 6.

The Algerian, with Marie Tempest, Clara Thropp, Fred. Frear, and James Maffitt in the cast, was well sung at the Academy of Music 27, 28 to a good house the first night. Gorton's Minstrels gave an unusually good performance to fair business 1.

Manager Keogh has the following attractions for the ensuing week: Marie Wainwright 5; Tavary Concert co. 8; J. H. Wallick 9; Modjeska 10; Aunt Bridget's Baby 11; Trip to Chinatown 12.

Fred. Frear, who with his wife joined the Algerian at Richmond to play Tartarin of Tarascon, left the co. here and returned to New York 1 by steamer.

The Mendelssohn Quintette Club will give a concert at Y. M. C. A. hall 8.

Julian Magnus and wife; C. R. Bugbee, in advance of Country Squire; and F. L. Perley, representing Modjeska, were in the city last week.

K. M. SOLOMONS.

BUFFALO.

Robert Hilliard and Paul Arthur in The Nominee made a big hit in Buffalo last week. Mr. Hilliard has introduced several new situations and the lines are thoroughly *fin de siecle*. Mr. Arthur as Leopold Bunyan is not so boisterous as a humorist, but makes the most of an obscure part.

J. K. Murray and Clara Lane at the Star, great favorites here on account of the Summer opera success, appeared in the Irish drama, Glen-da-Lough. Mr. Murray's singing and Irish wit enhance an otherwise dull performance.

C. J. Whitney, of Detroit, present manager of the Star Theatre in this city, is negotiating with the Meech Brothers to obtain control of the Academy of Music to be run jointly with the Star. It is understood that arrangements are nearly completed. John Meech will undoubtedly manage one, if not both theatres for Mr. Whitney. The name of Meech is the equivalent of sterling when associated with attractions in Western New York. The good-will of the Meechs transferred to any theatre in Buffalo means money wherever it may go.

William J. Hudson, author, dramatist, etc., has finished a new play, which will be brought out at the Academy during the early part of the season.

The Railroad Ticket at H. R. Jacobs' was rather poorer than most farce comedies of its kind.

The Still Alarm at the Lyceum had crowded houses the entire week.

Mr. Shea had a crowded house at Music Hall Sunday night. The box receipts were exceptionally large for benefit performance. Mr. Shea is negotiating for a new concert hall.

H. S. Robinson, of Wonderland fame, is endeavoring to secure the Court Street Theatre.

BRET HART.

MINNEAPOLIS.

At the Grand Opera House that much-advertised drama, The Girl I Left Behind Me, was presented 1 to an immense audience, and many were turned away. The piece made an emphatic hit. The co. was obliged to respond to several calls. Seldom, if ever, has any production been accorded a more enthusiastic reception. Frank Daniels 8.

At the Bijou Opera House In Old Kentucky opened a week's engagement Dec. 31 to the capacity of the house. Both play and co. were cordially welcomed. The play has been very materially improved since its last appearance here. A Brass Monkey 7-13.

Manager J. Frank Conklin, of the Grand Opera House, entertained a number of the newspaper men of the city at dinner at the Minneapolis Club 29. An elaborate menu was discussed and a general good time had. Manager L. N. Scott, of the Metropolitan Opera House, St. Paul, and Treasurer Finn, of the Julia Marlowe co., were among the guests.

Messrs. Brinker, McArdle, Von Mitzel, Mitchell, Doris and St. Clair, of the Paul Kauvar co., were discharged by Manager Robinson Dec. 30 for refusing to go on at the matinee. The trouble arose, I am informed, over a misunderstanding as to salaries.

F. C. CAMPBELL.

ST. PAUL.

At the Metropolitan Opera House, Julia Marlowe, supported by an excellent co. in repertoire 1-6, opened in As You Like It and The Love Chase, to large and fashionable audiences. Wang 8-10; Frank Daniels in Little Puck 11-13.

At Litt's Grand Opera House A Brass Monkey was presented by a clever co. 1-6, opening to full houses. M. B. Leavitt's Spider and Fly co. 7-13.

At the People's Theatre George Wessells' Stock co. continues to present melodramas in a creditable manner to a steady, fair business.

The Yale Concert by Glee and Banjo clubs given at the People's Church 1 drew a large and appreciative audience.

Walter Hale, of the Julia Marlowe co., is coming to the front as a conscientious and studious actor, evidencing dramatic ability that gives promise of a future. Mr. Hale is a native of St. Paul, and is having a pleasant reunion with old school mates and a host of friends.

Julia Marlowe presented the St. Paul Press Club with a handsomely framed picture representing her in her various characters.

GEORGE H. COLGRAVE.

BALTIMORE.

At Albaugh's Lyceum Theatre Richard Mansfield appeared in repertoire. His production of The Merchant of Venice drew a large and critical audience. His support is excellent, but W. J. Ferguson is very much missed from the co.

The Girl I Left Behind Me drew good houses at Ford's Grand Opera House.

The bill at Harris' Academy of Music is Hoyt's A Texas Steer. The co. is not nearly as strong as when it was last played here. The business has been decidedly good.

The Blue Grass King with James H. Wallick as the star, is the attraction at the Holliday Street Theatre. Mr. Wallick introduces his well trained horses, with good effect. The business is excellent.

The Howard Auditorium has been nightly crowded, the attraction being Sam Devere and his Big Boom co. The performance is well worthy of the attention it has received.

Fred Waldman's Own Specialty co. appeared at Kernan's Monumental Theatre.

R. L. Britton has gone to Louisville to look after the interests of Harris, Britton and Dean in that city.

Blanche Nicholls has joined Patent Applied For co., and is playing the soubrette part.

Frank McKee is in the city looking after Texas Steer co.

Notwithstanding the hard times, business in this city at the theatres has been excellent.

WILLIAM J. O'BRIEN, JR.

DETROIT.

At the Detroit Opera House, Sol Smith Russell appeared 1-3 in The Poor Relation and the latter part of the week in April Weather, his new play. Mr. Russell is a great favorite in Detroit and never fails to do a good business. The house on New Year's Day was crowded on both occasions. The Poor Relation has been seen here several times, but never to better advantage than on his recent visit. Mr. Russell's character of Noah Vale is as fine a piece of work in its line as is Joseph Jefferson's Rip Van Winkle in its way. Minnie Radcliffe, the leading support of Mr. Russell, is a very conscientious and artistic actress, who does well whatever she attempts. All the co. were thoroughly satisfactory. The next attraction at this house will be Friends, which opens 8.

At the Lyceum Charles H. Hoyt produced The Milk White Flag. The object of Hoyt's satire in this instance is the State Volunteer Militia, and as it is put on the play-bill, the piece is written as "a tribute to our city soldiers, whom the author would gladly join if he knew how to dance." The first act is immensely funny, and as good as anything Hoyt has ever brought out. The scene is laid in the armory of the Ransom Guards, whose pleasures are interfered with by the funeral given by a little opposition company of guards. In the second act, not to be outdone by any competing company, the Ransom Guards must have a funeral of their own to be given in grander style than that of their competitors. No man of their co. having died, they purchase a corpse from a more or less mercenary widow, and then elect it as member of the Guards in order to bury it properly. In this scene the widow, which character is played by Isabelle Coe to perfection, has a chance to show some of the affectations and absurdities of a certain class of widows, when she is proposed to by, and accepts as a second husband, the Colonel of the regiment before her first husband is buried. The third act takes place in another portion of the armory, it being just before the funeral takes place, when the co. is presented by the regular U. S. Army General with a Milk White Flag, symbolic of its bravery! The co. presenting the play is a most excellent one, and carefully selected. Charles Stanley as colonel of the regiment is made up extremely like Napoleon the First, and is continually remarking that it has been said that Napoleon looked like him. Arthur Pacie and Loyd Wilson did clever work. J. C. Miron, as General Hurley Burley of the regular army, was excellent. Besides Isabelle Coe as the widow, were Mamie Gilroy as the orphan daughter, and Rilie Deaves, the friend of the widow, who acted their parts extremely well.

In addition to the excellent co which Mr. Hoyt has selected there is a drum corps and regimental brass band which though small in size, eight pieces, does fine work. In fact the whole presentation is a credit to Mr. Hoyt, and is bound to succeed. There are certain questionable situations in the play and certain lines which are a trifle "shady," which might be eliminated without in the least affecting the character of the play. It is the best thing Hoyt has done in years, and wonderfully superior to his previous production A Temperance Town. The next attraction at the Lyceum is E. H. Sothern in his new comedy Sheridan.

At Campbell's Empire Theatre True Irish Hearts has been the attraction the entire New Year's week and excellent houses have been the rule.

At Whitney's The Stowaway was given eleven times during the week, there being four matinees and seven nights.

F. K. STEARNS.

INDIANAPOLIS.

At the Grand Opera House The Dazzler opened to two good houses New Year's Day, and deservedly so. Miss Lewis, Mr. Ott, and Mr. Hart are especially good in their respective roles. A Milk White Flag 8-10; Nat C. Goodwin 18-20.

At English's Opera House Charles A. Gardner opened to two crowded houses 1, appearing in his new comedy-drama, The Prize Winner. Rhea 4-6; Clara Morris 12, 13.

The Wilbur Opera co. packed the Park Theatre to the walls both afternoon and evening performances 1-6, presenting The Vagabonds and The Grand Duchess. Susie Kirwin, W. H. Kohnle, J. E. Clark and J. E. Conley are old favorites here, and were well received. Dr. Carver in The Scout 8-13; Enemies for Life 15, 16.

Rose Hill's English Folly co. opened to good houses at the Empire Theatre 1, especially matinee performance. Chorus, costumes and several good specialty people, including the Washburne Sisters, Morton and Eschoff, and Charles Barton are cards of this co. Reilly and Woods 8-13.

Patti and her concert co. gave a concert at Tomlinson Hall 2 to an immense house, producing the second act of Martha for the second part of the programme.

W. H. Kohnle, of this city, with the Wilbur co., was received with enthusiasm by his many friends.

G. A. RECKER.

WASHINGTON, D. C.

The New Year started in with a swing last week, and good-sized audiences put in their appearance at every playhouse.

At Albaugh's H. E. Dixey and a bevy of unusually pretty girls attracted crowds at every performance.

The Ensign was at the National, presented by about the same company that was here last season. There are a good many people who believe that The Ensign is the avant courier of a new school of dramatic compositions based upon historic scenes, places and personages.

At the Academy of Music splendid houses greeted The Span of Life, which abounds in clever situations and laugh-producing sentiment built on the regulation English plan.

Dr. Bill prescribed for a good many people during the week at the Bijou, and effected considerable satisfaction by his ministrations.

The Rogers Brothers co. were at the Lyceum in vaudeville.

The Tavary co. gave a concert at Metzerott Music Hall 2, to a very small audience.

The Boston Symphony Orchestra, Emil Paur conductor, will give the third concert of its series at Metzerott Hall on Monday evening, 8.

EDWARD OLDHAM.

DENVER.

At the Tabor Patti Rosa was the New Year's attraction, and received her usual good patronage. A Denver member of her co., Joe Newman, was the recipient of much attention. This is his first season, and already he holds an important position in the presentations of the sprightly Patti's well-known plays. Mr. Newman was deluged with flowers on the opening night, and responded with some of his choicest songs. Fanny Davenport 8-13.

At the New People's The Vigilants presented by the stock co. did a holiday business. There was some trouble reported to have taken place there the first of the week. Minnie Alt, who was engaged by Manager Sackett in Chicago, was discharged, and was given the usual two weeks' notice. She claimed transportation back to Chicago, but Sackett claimed the contract didn't call for it, that the clause had been erased, and there the matter rests for the present.

The Elks give their annual ball 22.

W. P. PEABODY.

GALVESTON.

Christmas week at the Tremont was devoted wholly to the presentation of comic opera by the Jules Grau co. This organization strongly established itself in public favor last season, and the impression left then has borne good fruit, for the engagement just terminated was immensely successful throughout, every performance being attended by a crowded house. The operas were satisfactorily rendered, and, considering the reduction in admission prices (popular prices prevailing), the public was accorded far better returns than generally vouchsafed by some pretentious attractions.

Manager Gerber, of the Tremont, was well remembered on Christmas by the staff of the house.

Alice Gaillard, Francis Gaillard and Gilbert Clayton are missed from this year's cast of Grau's co.

C. N. RHODE.

SAN FRANCISCO.

SAN FRANCISCO, Jan. 2.

The holiday week just past has not been as good as was expected. The cause of the depression can not be explained, except it be that people are afraid to be out late at night on account of the many "hold-ups" which have recently occurred by footpads and crooks gathered here, and attracted by the Mid-Winter Fair.

Regretfully it is to be said that the A. M. Palmer co. at the Baldwin has so far proved anything but a success. As strong a play as Lady Windermere's Fan is and as good a company as the Palmer troupe is known to be, the attendance has been light, and why no one can tell. Yesterday, when the place ought to have been packed, it was very poorly attended. There is something wrong somewhere when a company like the Palmer's cannot fill the theatre every night. One's own townspeople are seldom publicly taken to task by one of their own, but it is a sad commentary on our theatregoers to have to say that they are allowing to go by default by want of patronage a show which cannot be duplicated in the world. Lady Windermere's Fan will be succeeded next Monday night by The Dancing Girl.

A Trip to Chinatown, at the California Theatre, is doing a fair business. It will be followed on Jan. 8, for one week, by Barlow Brothers' Minstrels. After that comes The Ensign.

Fanny Rice, at Stockwell's, is doing a nice business, not as large as she did last season (Christmas, 1892, and New Year, 1893), but still a profitable business.

Sinbad, at the Grand Opera House, closes a four weeks' fairly successful season with the performance of next Saturday night, and immediately thereafter the company, scenery, and accessories depart direct for Denver.

The Tivoli Opera House is really doing the great business of the town. Ferris Hartman, Thomas C. Leavy, Gracie Plaisted, Tillie Salinger, Phil. Branson and Fanny Liddiard have made distinctive hits and the stage business by George E. Lask, music by Adolph Bauer, libretto and lyrics by John P. Wilson, scenery by Oscar L. Fest and E. S. Williams, properties by Howard Morrison and costumes by Mme. Smith are all features which redound to the credit of each of the persons named. The Island of Jewels will be continued until further notice.

At the Macdonough Theatre, Oakland, Manager Charles E. Cook is presenting his patrons with the best that the theatrical market affords. This week Joe Murphy and [illegible] are playing there, and bookings have been entered with Fanny Rice, The Ensign, A Trip to Chinatown, Howard Athenæum, Star Specialty co., A. M. Palmer's [illegible], James, Patti Rosa, and others.

Henry Norman and W. M. Armstrong, of the Sinbad co., Julius P. Witmark, and Harry [illegible], of The Trip to Chinatown co., Melville Stewart, Thomas Wardel, and Frank Jones, of the Fanny Rice co., and Ferris Hartman, Thomas C. Leary, Joe Holz, and George E. Lask, of the Tivoli Opera House, and J. J. Gottlob, manager of the California Theatre, and Alf Ellinghouse and Abe Enkle were the guests of Excelsior Lodge No. 166, F. and A. M., of this city, at a banquet last Thursday evening.

HARRY J. LASK.

NEW ORLEANS.

The French opera season will close in six weeks from this date. The enterprise has proven a dismal failure this year from the fact that the troupe is most mediocre, and that there is no intelligent management conducting it. The subscribers of the opera, who constitute the main support, are very much dissatisfied with the manner in which things have been going on, and they vow they will no longer patronize the institution unless a competent manager is selected to conduct the enterprise. The members of the Opera Guarantee Association, who will be obliged to make good a deficit of about $20,000, are also greatly disappointed with the troupe and will join the subscribers in demanding that they obtain something for their money. Nanon, one of Audran's best operas, was sung for the first time in New Orleans on 4.

Trip to Chinatown at the Academy of Music has made a great hit here and is doing an immense business. Billy Kersands Georgia Minstrels 7.

Pauline Hall and Richard Golden, with a good company, are playing to good business at the Grand Opera House. Marie Tempest in The Algerian 7.

The Little Tycoon is meeting with success at the St. Charles Theatre. Warde and James 7.

Sheik Hedg and a company of Arabs, have opened a museum and theatre here.

Signor Faranta, who some years ago built and managed a successful theatre in New Orleans, and subsequently removed to Chicago, has returned here, and may engage in business.

M. P. Gleason, who was twenty-five years treasurer of the St. Charles Theatre, is now retired from the profession, and is living this Winter at the Letson House, Alexandria, Minn.

J. H. Dalton, business manager for Marie Tempest, and Walter Lamb, for Ward and James, are in the city.

L. C. QUINTERO.

KANSAS CITY.

Patti drew a large audience to the Auditorium Dec. 29, but not so large as on her last concert here although prices were lower. Her voice was only a shadow of its former power and she confined herself to simple music. The auditorium orchestra tried to persuade the Patti orchestra not to play because they claimed they had not been paid their wages by Manager Bowes, but did not succeed.

Stuart Robson's revival of The Comedy of Errors was a fine presentation and pleased large houses at the Coates 1-6. Giles Shine as the second Dromio was a startling counterpart for Robson in appearance and voice. Hal Reid-Westbrook co. 8-14.

Gloriana captured big audiences at the Grand 31-6 and was heartily enjoyable. Emily Bancker, a beautiful and accomplished actress, was very clever in the role of Gloriana and all the other parts were in good hands. The Dazzler 7-13.

Dr. Bill, a lively comedy, drew fine houses at the Ninth Street Opera House 31-6 and the co. was a good one. Carleton Opera co. 7-13.

Si Plunkard drew well at the Gillis 31-6. London Gaiety co. 7-13.

John Gilbert, of the Patti Rosa co., had a disagreement with the management and resigned here 31.

William Bowes, of Toronto, father of Manager W. J. Bowes, of the Auditorium, died last week aged ninety-three years.

The year here has been a fairly successful one among all the theatres.

FRANK B. WILCOX.

JERSEY CITY.

The Opera House began the New Year with a new play. Fitzgerald Murphy's latest effort, Another Man's Wife, was produced at the matinee 1, and was continued throughout the week to moderate business. The piece made a favorable impression, and will probably meet with a moderate degree of success. Master and Man 8-13. The staff of this house will be tendered a benefit 6.

The Operator, replete with sensation and scenery, was the New Year's attraction at the Academy. The Newell Brothers assume the leading roles, and are so like in personal appearance that the audience is frequently at a loss to distinguish their identity. The play is a conventional melodrama, but the co. is capable, and good-sized audiences were the rule. William Barry 8-13.

L. O. F.

OMAHA.

Gus Heege in Yon Yonson Dec. 31-2 with the usual New Year day matinee did a good business at Boyd's Theatre.

At the Fifteenth Street Theatre J. C. Lewis in Si Plunkard, with the amusing street performance divertissement to air business 28-30. The Carleton Opera co. opened a week's engagement 31 in Chimes of Normandy. Mr. Carleton is in much better voice than when last heard here and is ably supported by Alice Vincent, Mary Bell, Jay C. Taylor, Tom Ricketts and a good chorus. Nanon, Mikado, Bohemian Girl and Fra Diavolo will be given during the week.

J. R. RINGWALT.

It has come out that Ida Cotton, daughter of Ben Cotton, the minstrel, who is now a member of W. H. Crane's company, was married privately to Nicholas Long on Thanksgiving Day in Philadelphia.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): Pauline Hall Opera co. Dec. 28, 29; large audiences.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): Pauline Hall Opera co. presented The Honeymooners at matinee and evening to fair business.——THEATRE (George F. McDonald, manager): A Trip to Chinatown was presented to a large audience 29. General John B. Gordon, of Georgia, delivered his famous lecture "The Last Days of the Confederacy" to a large audience 30. Paradise Lost 2.

DECATUR.—ECHOL'S OPERA HOUSE (W. C. Yates, manager): Blue Grass Dec. 30; good performance to a light house. Ole Olson 2; Labadie's Faust 12.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Charles L. Davis in Alvin Joslin Dec. 23; fair business. Mr. and Mrs. McKee Rankin 25-27; light business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Katie Putnam closed a most satisfactory engagement Dec. 27. Charles Dickson in Incog., Admitted to the Bar, and The Bridegroom to good business 28-30. Barlow Brothers' Minstrels 1, 2; Joe Murphy 8-13; Patti Rosa 21-23.——GRAND OPERA HOUSE (Leonard Grover, manager): Our Boarding House and Private Secretary filled the house Christmas week. Cad the Tomboy 1-6.——BURBANK THEATRE (Fred. A. Cooper, manager): Michael Strogoff, by the regular co., drew large houses week of 25-30.

SAN BERNARDINO.—GRAND OPERA HOUSE (William Hanzell, manager): Alvin Joslin to a large audience Dec. 25.

COLORADO.

COLORRDO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Clara Lipman and Louis Mann presented The Laughing Girl to poor business Dec. 30; better patronage was deserved.

CONNECTICUT.

HARTFORD.—[illegible] OPERA HOUSE (F. W. [illegible], manager): An audience that tested the capacity of the house at advanced prices greeted Joseph Jefferson in Rip Van Winkle Dec. 28. The [illegible], New York [illegible] the enthusiasm of the galleries 30. J. J. Dowling in Capt. Herne 1, 2 to well pleased audiences. Jewett, the magician, succeeded in amusing and mystifying a large house 3. He has added many new and clever tricks to his repertoire. He was assisted by Marshall P. Wilder, who proved as irresistibly funny as ever. Darkest Russia 4, 5; John Drew 10. The Hartford *Times* gave its annual outing to the newsboys New Year's Day, and by the courtesy of that paper they were invited to witness Capt. Herne from the gallery at the matinee, which they enjoyed in a boisterously happy manner.

BRIDGEPORT.—PARK CITY THEATRE (Walter L. Rowland, manager): The *Daily Union* gave the poor children of this city a musical entertainment and Christmas Tree Festival Dec. 23. Alexander Salvini presented The Three Guardsmen Christmas night to a S. R. O. house, which enthusiastically demanded a curtain call after each act. James T. Powers in Walker, London, 30, and a good house. Walter Sanford's Flag of Truce New Year's Day was cleverly acted, and drew good houses. J. L. Stoddard's initial lecture on "Old Japan" 3; crowded house.——[illegible] OPERA HOUSE (Jennings and Hastings, managers): Pulse of New York 25-27 was put on, and so was Dan McCarthy's Rambler from Clare 28-30, which had big houses, as he always does. John C. Rice and Sally Cohen, with [illegible] as leading man, gave A Knotty Affair 1-3 in a splendid manner, and vacant seats were few. Edgar Selden's Will o' the Wisp 4-6; The Operator 8-10.

MIDDLETOWN.—THE MIDDLESEX: William Gillette was warmly welcomed by a large audience 2, when he presented The Private Secretary, supported by an excellent co.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): [illegible] in Beau Brummell, Jr., 1; small house.

WATERBURY.—JACQUES' OPERA HOUSE: James T. Powers and an excellent co. appeared in Walker, London Dec. 28. The co. and play were received with hearty approval by a very large audience. Nora commenced a week's engagement 1 to large audiences. On account of the indisposition of Nora there was no performance 2, but the star and her co. appeared on 3 to a packed house.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Joseph Jefferson in Rip Van Winkle Dec. 29 to $1,180, highest mark reached this season, and [illegible] the improvement in theatrical business in this town. Power of Gold 1; good house. A strong co. and a fine play. Hartford Opera co. in Pinafore 3 to good business. Prodigal Father 6; Jennie Yeamans in Jane 9; Salvini 18.——OPERA HOUSE (Ad. E. Wilton, manager): Thomas E. Shea in repertoire 1-3 to good business. Next week, Adams' Opera co.——ITEMS: Business to Jan. 1 has been good at both houses. Only the best attractions are played at the Lyceum, and these are generally well supported.—At the Opera House popular prices catch the fancy, and more money is being made than in any previous season.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Mendelssohn Opera co. Dec. 30; small house. Newton Beers' Lost in London 4; Mabel Paige 12; Gorton's Minstrels 18.

TAMPA.—CASINO (E. P. Ahern, manager): The Mendelssohn Quartette Concert co. 1; fair house; general satisfaction. Gonzale's famous Mexican Orchestra, [illegible] Mexican comb. 4-6.

DAYTONA.—OPERA HOUSE (Huston and Thompson, managers): Charles Townsend in Captain Racket Dec. 26; Moses 27; fair business. Gorton's Minstrels 4.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Charles Mitchell's athletic exhibition drew a crowded house Dec. 27. Newton Beers' Lost in London 29; fair house. Archie Boyd in The Country Squire 1; crowded house and well-pleased audience, matinee and evening. Marie Wainwright 3; Gorton's Minstrels 5.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Wesleyan Concert Dec. 27; fair business. Fortunes of War booked for 1 failed to appear. Martin and Lee's Minstrels 18-20. St. Felix Sisters 22-Feb. 4.——ODD FELLOWS' OPERA HOUSE (W. Hunt Harris, manager): Will open the season 15 with Mabel Paige. Good attractions will do well in this town.

GEORGIA.

ATLANTA.—THE GRAND (P. L. DeGive, manager): Archie Boyd in The Country Squire Dec. 25, 26; Marie Wainwright 29, 30; both to fair business. Marie Tempest 1, 2 in The Algerian; good business at increased prices. Lost Paradise 3, 4; Modjeska 5, 6; Aunt Bridget 8, 9; Lost in London 10; Patti 11; Blue Grass 12, 13.——EDGEWOOD AVENUE THEATRE ("Hub" Mathews, manager): Mabel Paige 25-30, at popular prices, met with considerable success.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Newton Beers in Lost in London to a fair house Dec. 27. The Algerian Opera co., with Marie Tempest, at advanced prices to S. R. O. 29. Archie Boyd, in The Country Squire, deserved better business 23.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Gorton's Minstrels 2; good house.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (J. S. Flaherty, manager): Oberlin College Glee Club Dec. 28; fair business. Spider and Fly 29; Stuart Robson 30; both to large business. Robert Downing 1, matinee, fair business; evening, S. R. O. M. C. Quinn, lecture, 2, fair house. Katie Emmett 11; Al. G. Field 12; Vernona Jarbeau 13; Lost in New York 15; Felix Morris 17; Brass Monkey 19; Uncle Tom's Cabin (Davis) 20.——ITEM: Edward Cromwell, formerly property man at the Grand, signed as "props" with Carl A. Haswin's Silver King co. 29.

DECATUR.—GRAND OPERA HOUSE: Chauncey Olcott in Mavourneen Dec. 29 to a well pleased house. New Year's Day and night found Katie Emmett in Killarney to well-filled houses. Blue Jeans 4; County Fair 9; Al. G. Field's Minstrels 15.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Stuart Robson in the Two Dromios to a packed house, and a well pleased audience Dec. 29. Mavourneen to a small audience 30.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): John Stapleton co. Dec. 25-27; fair business. Morrison's Faust 29; good house; audience well pleased. Gus Williams 30; excellent entertainment. White Slave gave satisfaction 1. Silver King 3; good advance sale. Yon Yonson 8; Katie Emmett in Killarney 10; Felix Morris 16.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Will o' the Wisp Dec. 27 and Sweeney, Alvido and Goetze's Minstrels 30 failed to appear. Our Country Cousin 6; Jarbeau 11.——ITEM: The Walker Opera House orchestra has been reorganized and are showing very satisfactory results.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Russell Comedy co. Dec. 25-27; poor business. Alabama 1 was greeted by the largest house this season. Silver King 4; Corinne 8; A Breezy Time 15.——TURNER HALL (Aug. Neps, manager): Blumenberg Concert co. 4.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Si Plunkard to good houses, matinee and evening Dec. 25. Silver King gave satisfaction to a small audience 2. Faust to a full house 27.

QUINCY.—OPERA HOUSE (A. Doerr, manager): J. C. Lewis in Si Plunkard Dec. 26; good house. Blue Jeans 1; crowded houses, both New Year's matinee and night. Gus Williams in April Fool 4; Katie Emmett in Killarney 5.——EMPIRE THEATRE (J. [illegible], manager): Silver King 30; large audience. Quincy Mastodon Minstrels 1; local talent, for the benefit of Blessing Hospital to good business New Years matinee and night. Thomas' Orchestra 6.

ELGIN.—DUBOIS OPERA HOUSE (F. W. Jencks, manager): John Stapleton's co. Dec. 25-30 to large business at popular prices. Walker Whiteside 1 matinee and night presented Hamlet and Othello. This young tragedian in these two performances was well received by two large audiences.

OTTAWA.—SHERWOOD'S OPERA HOUSE: (C. H. Hodkinson, manager): The Spider and the Fly Dec. 30; large and enthusiastic audience. The White Slave 6.

FREEPORT.—GERMANIA OPERA HOUSE: Owing to the disbandment of the Gilbert Opera co. which was to have appeared here 3, the house was dark on that date. Next attraction, A Breezy Time 10.

AURORA.—EVANS' GRAND OPERA HOUSE (Fred Schickler, manager): Gus Williams in April Fool pleased a fair house Dec. 29. White Slave 6.——ITEM: The Christmas MIRROR surpasses any annual ever received here.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Lewis Morrison's Faust Dec. 27; Stuart Robson in Comedy of Errors 28; both to good business. Milton Nobles in The Phoenix 1 to good business. Robert Downing in Samson 2; well pleased audience.——ITEM: Manager William Eversole spent the holidays here, his old home.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol A. Silver, manager): The Cairo Opera co. (amateur) in Pinafore crowded the house Dec. 28. Miss Pearle Lancaster made an exceedingly pretty Josephine, and sang the part splendidly. David S. Lansden was excellent as Sir Joseph Porter.

INDIANA.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): R. E. Graham in After the Ball Dec. 27; good house; satisfactory performance. Phil W. Peters in The Old Soldier, return date, to a fair house 28. Davis' U. T. C. 29; fair house. The Ferris Comedians and Grace Hayward in repertoire 1-6.——PEOPLE'S THEATRE (John Aikman, manager): St. Felix Sisters in repertoire 25-30; fair houses.

MADISON.—GRAND OPERA HOUSE (E. E. De [illegible], manager): Phil Peters in The Old Soldier Dec. 25; matinee and night to two large houses. Edwin Rostell 2 in Romeo and Juliet and in Richelieu; matinee and night. Walker Whiteside 6; C. A. Loder 9.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Diamond Breaker Dec. 26; C. A. Gardner 28; both to small houses. Blue Jeans 6; County Fair 12.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Our Country Cousin Dec. 23 and The Diamond Breaker 28; each received fair patronage.

ROCHESTER.—DAVIDSON'S OPERA HOUSE (W. Davidson, manager): McGibeny Opera co. in The Princess of Trebizonde Dec. 30; good house. Sylvia May Wallace Dramatic (home talent) in East Lynne 2; Ranch 10, 30.

MUNCIE.—WYSOR'S OPERA HOUSE: Wang to the largest and most enthusiastic audience of the season Dec. 27. Milton Nobles in The Phoenix 30; small house.

EVANSVILLE.—GRAND (Venneman and Groves, managers): R. E. Graham in After the Ball Dec. 25; splendid house. Theodore Thomas filled the house at advanced prices 1. Alabama 8; Michigan Glee Club canceled.——PEOPLE'S (Venneman and Groves, managers): Charles A. Loder 25-27; fair houses. Ed. F. Davis' U. T. C. packed the house 28, matinee included. Wilbur Opera co. 31; S. R. O.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Morrison's Faust Dec. 25 two of the largest audiences of the season, the S. R. O. sign being displayed at both performances. The Diamond Breaker 27 pleased a good house. Frank Jones in Our Country Cousin 28 to fair business. The Nabobs 2; Julie Keen 4.——ITEMS: Manager Livermore was presented with a gold headed walking cane 25 by the staff of the Opera House.—The Elks' lodge, of this city, of which your correspondent is a member, kept "open house" all day Christmas and entertained several of their friends with roast turkey and "other refreshments."

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): The Black Crook Dec. 26, 27; fair business. Tuxedo 30; small house. James O'Neill in Monte Cristo 1; two good houses.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. [illegible], manager): Our Country Cousin (Frank Jones) Dec. 29; small house. Wilbur Entertainment co. turned people away 1, 2.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Primrose and West's Monte Carlo Dec. 28; Dore Davidson and Ramie Austen 1; two performances; Robin Hood 2; all to good business. Julie Keen in [illegible] 6; Robert Downing 8.——GRAND OPERA HOUSE (J. W. Hamilton, manager): Enemies for Life 30; fair business. Edwin Rostell, tragedian, 5, 6.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. I. Weiser, manager): Prof. Powell's lectures were well attended 5, 6.——STEYER'S OPERA HOUSE (George Higgins, manager): [illegible] Lecture 29 proved very interesting.——ITEM: Owing to so many cancellations the Grand has had but few attractions this season. Manager Weiser anticipates good business the coming season.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): A. Q. Scammon's co. in The Burglar Dec. 30 to a large and well pleased audience. Milton and Dollie Nobles in The Phoenix 5.——ITEM: On account of litigation between Clark and Coldren, the owners of the Opera House, the property is in the hands of Colonel Henry [illegible], Receiver. This will in no way affect existing contracts, and the management will be continued the same as in the past.

CLINTON.—DAVIS' OPERA HOUSE (H. F. Tate, manager): Alden Benedict's Fabio Romani Dec. 25; light house. Alabama 1, matinee and evening, to good business.——ITEM: Frank [illegible] was taken ill at the matinee, but after a few moments under a physician's attention pluckily resumed his part with his usual vigor.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): The Calhoun Opera co. Dec. 25, three entertainments, to fair business. Fabio Romani 1, matinee and evening, fair houses. The Burglar 2.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Schilling's Minstrels Dec. 28; fair house. Carl A. Haswin's Silver King co. to splendid business 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Robert Downing and Eugenia Blair drew the best house of the season in Samson and Delilah Dec. 29; fine performance. Rice, Walford, Sheridan co. in repertoire 1-3; Devil's Auction 9; Corinne 11; Tuxedo 17; Antony the Trumpeter 20. Manager Simmons tendered a dinner to the staff of his house Christmas night at the Arcade.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Lost in New York Dec. 25, 26 and Christmas matinee drew good houses. A Brass Monkey 29; splendid business.——PEARL STREET THEATRE: An excellent vaudeville co. drew good houses week ending 30.——ITEM: Through the kindness of Manager Webster and the Lost in New York co., a free performance was given to the poor children of the city. Christmas morning, when the curtain rose at ten o'clock, there were fully 3,000 children in the house. They were of all sizes and color, and without a doubt the most happy audience that has filled the house for many days.

INDEPENDENCE.—GEDNEY OPERA HOUSE (M. R. Campbell, manager): Alabama delighted a fair-sized audience Dec. 29. Antony the Trumpeter 18.

FORT MADISON.—NEW OPERA HOUSE: M. B. Leavitt's Spider and Fly Dec. 27; S. R. O. Schilling's Minstrels 30.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): Alabama Dec. 21; Jule Walters in Side Tracked 23; both to fair business.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Alabama was presented by a very competent co. Dec. 29 to good business. The cry of hard times did not prevent a large and fashionable audience from witnessing Robert Downing and his excellent co. in Samson 30. The play gave satisfaction. Morrison's Faust 1.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Alabama gave two performances to large and fashionable audiences Dec. 30. Russell Comedy co. New Year's matinee and night to good houses.

CARROLL.—MUSIC HALL: Dark.——ITEM: J. A. McCarthy and wife, supported by South Side Club, gave a fair presentation of Chuckles and Jerry the Tramp Dec. 28, 29 to large business in the South Side Club room, a newly-fitted house with scenery and accessories.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): Alabama Dec. 23; fair sized house. The Burglar 28; Milton and Dollie Nobles 4.

LE MARS.—DALTON OPERA HOUSE (E. A. Dalton, manager): By Wits Outwitted Dec. 30; fair and well-pleased audience.

IDAHO.

BOISE.—COLUMBIA THEATRE (J. A. Pinney, manager): Calhoun Opera co. Dec. 27, 28; good business.

KANSAS.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Andrews' Opera co. played Fra Diavolo Dec. 27 to fair business.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): The Fast Mail Dec. 25; S. R. O.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Linden Trio Concert co. failed to appear Dec. 26. Andrews' Opera co. 1.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Dark week of Dec. 25-30.——CRAWFORD OPERA HOUSE (O. T. Crawford, manager): The Spooner Comedy co. opened their third engagement 25 presenting The Hidden Hand, '49, The Dean, Kathleen, Eccle's Girls, and Wanda in the order named, and as usual played to very full houses.——ITEM: D. H. McCoy, manager of Lincoln Opera House, Lincoln, Neb., was in the city the past week.

OTTAWA.—AUDITORIUM (Charles H. Ridgway, manager): Andrews' Opera co. in Fra Diavolo Dec. 27; large audience. Sam J. Burton and Lillie Coleman in Si Perkins 3.

ATCHISON.—THEATRE (E. S. Brigham, manager): The Burton-Coleman co. presented Si Perkins to a fair house Dec. 30. Kentuck, by St. Joseph, Mo., amateurs, drew good houses at matinee and evening performances 1.

PARSONS.—EDWARDS' OPERA HOUSE (C. H. Johnson, manager): The Andrews' Opera co. presented Dorothy Dec. 30, and delighted a large and fashionable audience. Si Perkins next.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): Dr. Bill had a very good house Dec. 30. Si Perkins 5; Carroll Johnson 8; The Linden Trio 10; By Wits Outwitted 18; Gus Williams 20.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Lincoln J. Carter's Fast Mail Dec. 27 drew the largest house of the season and gave satisfaction.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Bright Idea Dec. 30; fair business. Wilfred Clarke 1; fair business. Hanlon's Fantasma 5, 6; Herrmann 8; Nat Goodwin 12, 13; Clara Morris 18.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Wilfred Clarke Dec. 25-30 in repertoire, presenting The Heir-at-Law, Tit for Tat, She Stoops to Conquer, Major Wellington De Boots, Little Butterfly and My Wife's Husband to well-pleased audiences. Alabama 10; J. R. Grismer and Phoebe Davies in The New South 18.

HENDERSON.—GARK'S OPERA HOUSE (F. [illegible], manager): Oh, What a Night (Loder's) to a good house Dec. 28. Alabama 9; Bright Idea 22; Lost in New York 27.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): The Fire Patrol booked for Dec. 29 failed to put in an appearance. Wilfred Clarke 2; small house. The co. is good and deserved a full house. Fantasma 4; Herrmann 9; Nat C. Goodwin 11; Power of the Press 17; Trip to Chinatown 19; Land of the Midnight Sun 22; Jarbeau 26. Manager Scott has booked for this and his Lexington house during the present month the finest line of attractions probably ever seen in the South, and the local theatregoers should certainly show their appreciation of his efforts to give them the best.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Shipped by the Light of the Moon Dec. 27; [illegible] 29; [illegible] Jollities 8; Pauline Hall Opera co. 20.

MONROE.—O. P. C. and H. School Board Managers. Jules Levy Dec. 26; S. R. O.——GARRETSON'S OPERA HOUSE. Annie Abbott, Georgia Magnet 1; fair business. By request, Miss Abbott, having an open date, consented to reappear 2, and was greeted with a packed house.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (C. C. Tukesbury, manager): Little Em'ly Dec. 29, 30; good business. Sam T. Jack's Creole co. to a big house 1. The Boston Grand Opera House co. presented Rosedale 5, 6 to immense audiences. Peck's Bad Boy 8, 9.——ITEMS: Proprietor Charles H. Thayer, who plays the part of Wilkins Micawber in Little Em'ly co., was compelled to go home 30 on account of illness, and his part was acceptably filled by an understudy. Mlle. Fatima, who was to have given the Danse du Ventre as a specialty in Jack's Creole co. here 1, was prohibited by the city marshal, at the request of the clergy, who considered it as immoral.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank R. Rhodes, manager): Stetson's Big U. T. C. 2; S. R. O. Cleveland's All-United Minstrels 12. Manager Rhodes will probably appear with Cleveland here, having traveled with him several seasons.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Stetson's U. T. C. 3 to a $250 house. Fisk's Jubilee Singers 11.

CUMBERLAND.—ACADEMY OF MUSIC (John Staul, manager): Blind Tom drew two large and well-pleased audiences Dec. 24.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): An American Hero presented by Chet G. Ford 1. By request, Mr. Ford remained and played to good business. The scenery was the finest ever used in Annapolis. Dr. Bill 8.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): The Little Em'ly co. finished their engagement with matinee and night of Dec. 27 to light business. C. H. Thayer, the Wilkins Micawber, was ill with a cold, his part being taken by Stuart Clark. John L. Stoddard 28, on the "Glories of India." Last lecture of the course. The White Squadron 29 gave an excellent performance to a large, well pleased house. Cosgrove and Grant's Comedians in The Dazzler matinee and night of 30 delighted large houses. Manager Cosgrove presented Ida Rogers, the leading lady, with a large floral star. She is giving satisfaction in the part. Among the other Lowell members of the co. are Marion McAlvin, Bert. Bedell and wife, and D. J. Mack, who were well received. Col. C. H. French gave an illustrated lecture on "What We Saw" at the Fair to a light house 31. Cosgrove's Vaudevilles at the house week of 1 at popular prices so far to fair business. Lydia Yeamans Titus is with the co.——MUSIC HALL (Thomas and Watson, managers): The stock co. in 49, a farce, and The Bicketts, pleased large audiences 25-30.——BIJOU THEATRE (Ed. C. Bascom, manager): A specialty bill, assisted by the performing monkeys, gave satisfaction to crowded houses week of 25-30.——ITEMS: The Dazzler Waist Club, composed of relatives of The Dazzler co., occupied a box at the performance, on invitation of Mrs. Cosgrove. The local members received friends after the matinee performance.

FITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): Alexander Salvini in The Three Guardsmen Dec. 30; good business. Excellent performance. Peck's Bad Boy 2; good business. The Voodoo 16; Thomas W. Keene 20.

NORTH ADAMS.—WILSON OPERA HOUSE (T. Hanley, manager): Bates Bros.' new Humpty Dumpty 1, matinee and evening, drew large audiences. Carroll Johnson in The Irish Statesman did somewhat light business, but all were well pleased with the performance. C. W. Williams' Big Show consisting of vaudeville artists 6.——ODD FELLOW'S HALL (G. Formhals, manager): Ten Nights in a Bar Room 18.——ITEMS: The music used in Faust by the Bubb and Bennett co., was composed expressly for them by Byron Briggs, a North Adams boy. The last two nights of the Bubb and Bennett co.'s engagement here was marked by phenomenal business, even standing room being at a premium. The F. M. T. A. Theatre will be opened 18.

AMESBURY.—OPERA HOUSE (E. A. Mitchell and Co., managers): Rosedale 1; good business; performance excellent. Sam T. Jack's Creole co. 6.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Hugh Stanton and Francesca Redding supported by a fair co. presented A Soldier of Fortune to light business 2.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Power of Gold Dec. 29, 30; fair business.——THE EMPIRE (J. W. Rathbun, manager): The Adams Opera co. 1-6, opened with good houses.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Mr. Potter of Texas Dec. 30, small house; stormy; co. good. The Voodoo 2; large upstairs; fair below. Thomas Murray made a hit. His support is good.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A. Y. Pearson's co. in The White Squadron Dec. 28; good performance; large house. The Boston Grand Opera House co. gave a delightful performance of Rosedale to a large and very enthusiastic audience 30. J. Frank Donahue Concert co. 31; small house. Fay Foster Burlesque co. opened 1 for three nights, giving a good performance to fair business. Eugene Tompkins' Black Crook 8-10.——ITEM: Treasurer Flynn, of the Opera House, is again at his post in the box office after a week's illness.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Ullie Akerstrom had S. R. O. at nearly every performance week of Dec. 25-30.——PARLOR THEATRE (H. B. Tucker, manager): Good business still continues.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Mr. Potter of Texas Dec. 29 pleased a fair audience, but the co. is inferior to the play. The Rooney Family 30 in Lord Rooney; fair audience. Snow storm injured business. The Voodoo 1 with Thomas E. Murray and Ada Bothner in the leading parts delighted a fair sized house. Kitty Beck, a pleasing soubrette, found considerable favor with the audience. Manager Gus Bothner will take A Bunch of Keys on the road next season. The Superba co., who lost their scenery and effects by the burning of the Globe Theatre, Boston, were booked here for 12, 13.

MILFORD.—MUSIC HALL (E. E. Morgan, manager): Ullie Akerstrom opens a three nights' engagement 4 in The Sultan's Favorite. Large advance sale.——ITEM: Therese McCarten, Milford's rising young actress, who made her debut about two years ago in Leah the Forsaken, and has been understudying at the Boston Theatre for the role of Stalacta in the Black Crook co., joined the Dark Secret co. at Buffalo Dec. 26 to assume the leading lady's part.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): California Opera co. in repertoire Dec. 25-28; good business. Katie Emmett's Waifs of New York 29; good house. Fitz and Webster's Breezy Time 30 pleased a fair house. Ivy Leaf 1; Rice and Barton 2.

SAULT ST. MARIE.—SOO OPERA HOUSE (Harry W. Heichhold, manager): Ole Olson Dec. 30; large house. John Dillon 29.

MANISTEE.—(H. Petersen, manager): Ole Olson packed the house Dec. 25. Above the Clouds by home talent 28, 29 to good houses; proceeds for charitable purposes.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Gloriana to a very large audience Dec. 27. The Diamond Breaker 29; small but well-pleased audience.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): California Opera co. in Said Pasha Dec. 21; Giroflé-Girofla 25; Bohemian Girl 26; small houses. U. T. C. 29; Waifs of New York 30; fair houses. Breezy Time 1; Ivy Leaf 4; Razzle Dazzle 5; Robert Mantell 8.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Foiz' Excelsior Minstrels, amateurs, to good business Dec. 27. Guy Brothers' Minstrels 28; light business. De Wolf Hopper Opera co. next.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Katie Emmett in The Waifs of New York had a good house 1. Robin Hood Opera co. 8; 8 Bells 16.——ITEM: Walter H. Edwards of The Ensign co. spent Christmas week at his home here.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed Kohler, manager): The Breezy Time co. Dec. 29; business good. Harry Simons' U. T. C. co. 7; light house.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Ivy Leaf 5; Ben Hur 11-13; County Fair 24; De Wolf Hopper co. 27.

MISSOURI.

CLINTON.—OPERA HOUSE (Collins and Piper, managers): The Rutledge Dramatic co. began a week's engagement Dec. 25; poor business.

CARTHAGE.—GRAND OPERA HOUSE (H. C. Agnew, manager): Dr. Faust Dec. 18-20; fair business. Westbrook Dramatic co. 1-6.

ST. JOSEPH.—TOOTLE'S THEATRE (W. L. Lykins, manager): Crescent Minstrels (local) was the only Christmas attraction in the city and did a large business. New Year's attraction Rhea; matinee and evening to large houses; Burglar 5, 6.——NEW CRAWFORD THEATRE (Nick Waggoner, manager): Yale Glee Club drew a large and fashionable audience 27. New Year's attraction, Devil's Auction, matinee and evening, to good business. [illegible] Minstrels (colored) 4; Faust (Lewis Morrison's) 5, 6.

SPRINGFIELD.—BALDWIN THEATRE (A. B. Crawford, manager): Little Trixie Dec. 25, mat inee and night, to medium-sized audiences; general satisfaction.——GRAND OPERA HOUSE (T. S. Hefferman, manager): Dr. Bill 28; medium sized audiences; performance fair. The company was billed for matinee, but failed to appear on account of the illness of Miss Bell, who takes a leading part in the performance. Kate Claxton 4. ITEM: W. C. Simpson, of the Little Trixie co., while playing here Christmas Day, was presented with a handsome gold watch and chain by the co.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Dr. Bill to a very poor audience Dec. 24. Si Perkins 8.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Prof. Lee in Hypnotism and Mesmerism Dec. 25-30; fair business. Paul Kauvar 5.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Little Trixie Dec. 24, matinee and evening, to fair business. Westbrook Dramatic co. 25-27; poor business.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Dark Dec. 4-31; Lew and Lottie Waters 5 and 6; Si Plunkard 10.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Skipped by the Light of the Moon Dec. 29; fair business. Mr. and Mrs. Cyril Norman in Blue Grass 4.

JACKSON.—ROBINSON'S OPERA HOUSE (S. W. Langford, manager): Professor Brook's Circus 2. Mr. and Mrs. Cyril Norman in Blue Grass 3.

GREENVILLE.—OPERA HOUSE (S. W. Langford, manager): Two Orphans played by Kate Claxton and her excellent co. Dec. 27 was warmly received by a packed house. James McCann as the Chevalier, Julia Stuart, Frank Curtis (brother of M. B., who was down here on the programme as C. W. Frank) Delle Jackson and Fannie Mathias all gave the star strong support. London Gaiety co. in Little Faust 4; Blue Grass 9.

MINNESOTA.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Chicago Lady Quartette Dec. 28; fair business. Natural Gas by Redmond co., 1; medium house.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Lost in New York Dec. 20; fair business. The members of this co. visited the prison in a body and were entertained by Warden Wolfer. Girl I Left Behind Me 10; Devil's Auction 13.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Lost in New York Dec. 28; good house. Leonard's Comedians 1-3.

WINONA.—OPERA HOUSE (J. T. Condon, manager): Walker Whiteside presented Hamlet to a fair house Dec. 25. The star gave a strong performance, and is certainly not an imitator. The Chicago Lady Quartette 26 under the auspices of the St. Paul's Guild to a big house. Blue Jeans 29; one of the finest houses of the season. Paul Kauvar 2; Lost in New York 6; Mavourneen 9; Old Kentucky 11; Devil's Auction 12; Wang 16; Ole Oleson 19; Aiden Benedict 20.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Dan Sully to big business Dec. 25-27. The receipts for Christmas matinee and night were $1,100. Frank Daniels in his new version of Little Puck 28-30 to good business.——The Butte Lodge of Elks gave a Ladies' Social Session 28. Mr. Daniels, Frank Girard and other members of the co. attended.

ANACONDA.—EVANS OPERA HOUSE (John Maguire, manager): Dan Sully in the Corner Grocer and Con Conroy for Congress to fair business Dec. 22, 23. Frank Daniels 27.

NEBRASKA.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): The Holden Comedy co. closed its engagement Dec. 27 after a business that was satisfactory to the management and a list of entertainments pleasing to the audiences. A Brass Monkey had one of the largest houses of the season 28. George Marion's recitation of the Italian's story of George Washington was the best feature of the show. Lillian Swain as Baggage was chic and lively. Pauline Hall did not appear as billed Jan. 1, and after considerable telegraphing Manager Church secured The Laughing Girl (Clara Lipman) for two performances 1. Aiden Benedict's Fabio Romani 2.——THE FUNKE (D. E. McCoy, manager): The Wilson Comedy co. is billed for a week's engagement commencing 1 in such plays as Bartley Campbell's White Slave, Michael Strogoff, The Struggle of Life, Black Flag, etc. This is the same Wilson who offered Charles Frohman $100 for the privilege of playing Charley's Aunt in his customary territory and upon being refused the privilege on the ground that Mr. Frohman would not deal with pirates, had the effrontery to write him that if he could not play it with his consent, he would do so without it. Papers for injunction are out to enjoin the co. from presenting Campbell's White Slave, and if this play is put on some specialties will be introduced not usually given with plays of that character. The management of the Funke cannot be too severely criticised for allowing the use of their house for such well-known piratical productions. It might have been hoped, too, that their recent experience with Paige's Players would have caused them to examine a little more carefully the credentials of the next co. that visited their house. Mr. Paige, when confronted with similar charges, had the grace to quietly submit, but it is not my understanding that Mr. Wilson is so easily deterred.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): A Comrade's Luck, by local talent, to a fair house Dec. 28. Corse Payton 8-13; Morrison's Faust 18.

FREMONT.—LOVE OPERA HOUSE (E. L. Martling, manager): Corse Payton and his merry co. did fairly well week of Dec. 25-30 handicapped as they were by the illness of Miss Fox and consequent absence from the co. By Wits Outwitted 3; good advance sale. Side Tracked 5.——DEATH: J. W. Love, proprietor of the Love, died after a short illness Dec. 25.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Boston Grand Opera House co. presented Rosedale to a large and well pleased audience 3.

PORTSMOUTH.—OPERA HOUSE (R. C. Mitchell, manager): Rock of Ages to a very light house Dec. 28; Rosedale 4; Sam T. Jack's Creole co. 5.——MUSIC HALL (J. O. Ayers, manager): Little Emmy to light business 28.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Boston Grand Opera House co. presented Rosedale to a full house Dec. 27; performance excellent.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Oliver Byron and his excellent co. presented The Plunger Dec. 29 with all the original realistic scenery and mechanical effects. Mr. Byron in his last success The Heart of Africa made a big hit 30. Lewis Morrison with his magnificent version of Faust was the New Year's attraction 1, 3. The large audience missed no opportunity of giving him evidence of appreciation of his artistic work. The play has been improved since its last production in this city. Span of Life 12-13; Dr. Bill 15; Police Patrol 19; Kentucky Girl 20; Richard Mansfield 22.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): N. S. Wood in Pulse of New York 1-3 to light business. A. Y. Pearson's She followed for three nights drawing good and well pleased houses. Elmer E. Vance's Patent Applied for 8-10.——GERMANIA: Good houses and excellent vaudeville entertainment was the rule at this house 1-6. The Henry Vaudeville comb. 8-13.

NEWARK.—MINER'S NEWARK THEATRE (Col. William M. Morton, manager): Patent Applied For 1-6; large audiences. The play displays ingenious stage mechanism, thrilling situations of the conventional order and clever comedy work; J. K. Emmett 8-13.——JACOBS' THEATRE (M. W. Tobin, representative): Bessie Bonehill to S. R. O. 1-3. N. S. Wood in Lost in the Streets to good houses 4-6.——WALDMANN'S OPERA HOUSE (Frederick Waldmann, manager): The Russell Brothers to S. R. O. 6.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Two Johns 3; good house. Jekyll and Mr. Hyde 8.

NEW YORK.

HARLEM.—De Wolf Hopper and pretty Della Fox entertained the patrons of the Harlem Opera House with a matinee and evening performance of Panjandrum 1. The scenery and costumes were effective, and the co., including Grace Golden and Edward Stanley, won well merited applause. Mrs. John Drew in The Road to Ruin 8-13.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): James T. Powers in Walker, London, New Year's matinee and evening 1. The co. is a good one, including Rachel Booth. Kellar 3; good house. Faran's Giganteans 4-6. The co. includes among others Alice Shaw, Ida Mulle and Fleurette.——ALBANY THEATRE (C. H. Smith, manager): Edwin Arden's Eagle's Nest 1-3 proved itself to be a strong attraction, despite the number of times it has been given in Albany; large houses. Captain Herne U. S. A. 4-6.——GAIETY THEATRE (Thomas Barry, manager): French Folly co. 1-6 to good houses. C. L. Williams' Big Show next.——ITEM: Carrie Turner has been the guest of Mrs. H. P. Soulier for a few days. Miss Turner has signed a contract with Messrs. George L. Thomas and H. P. Soulier to appear in repertoire. They claim to have three new plays ready for production.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Fast Mail drew two fair houses 1; good performance. James T. Powers in Walker, London, had only a fair house 3. The Nominee 5; Kellar 6.——ITEM: Frank E. McNish, of Silence and Fun fame, spent New Year's with friends here.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): J. K. Emmet presented Fritz in a Mad House to good houses 1, 2. Effie Ellsler 8-10. Mabel Eaton 12, 13.——GRISWOLD OPERA HOUSE (S. M. Hickey, manager): William Barry in The Rising Generation to large business 1, 2. James T. Powers 4; Kellar 5; Carroll Johnson 6.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Kellar drew good-sized audiences Dec. 28-30. Hallen and Hart to big business 1, 2. They are surrounded by a number of good specialty people. Railroad Ticket 8-10.——WIETING OPERA HOUSE (Warner and Reis, managers): Crust of Society drew fairly 1-3.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): William Barry pleased good audiences with The Rising Generation 28-30. The Land of the Midnight Sun to good business 1-3. The Wicklow Postman 4-6; Ezra Kendall and Agnes Herndon divide week of 8-13.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Ezra Kendall 4.——ITEM: Clifton Mallory and wife will produce The New England Home by home talent for the benefit of the local lodge of Red Men, the latter part of this month.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): The Black Crook Dec. 28; large audience. The Dazzler 2; fair-sized house.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Robert Hilliard and Paul Arthur in The Nominee Dec. 30; good performance to fair business.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Hustler, with John Kernell in the title role, drew to the capacity of the house Dec. 27. The support was excellent, notably that of Emil Hensel, who divided the honors with the star. John L. Sullivan in The Man from Boston drew largely 2. Ezra Kendall 11. White Squadron 25; Marie Jansen 26.——ITEM: I am pleased to report that Manager Ossoski has fully recovered, and is attending to business as usual.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The Bankers, Charles Cowles leading, gave a splendid presentation of the piece Dec. 28 to a light house. The co. and play both deserved better patronage. The Kirmess, for the Children's Home, gave three performances 29, 30 to large audiences.——PUTNAM MUSIC HALL (J. E. Smith and Co., managers): Hands Across the Sea pleased a very large audience 1. Bell's Comedians closed a successful week's engagement 30.

HUDSON.—OPERA HOUSE (F. H. Kells, manager): Glassford Comedy co. Dec. 25-30 to poor business. Lincoln J. Carter's Fast Mail pleased a good house 2. J. K. Emmett 5; Dan A. Kelly in Outcasts of a Great City 16.

ELMIRA.—OPERA HOUSE (Warner and Reis, managers): The Hustler Dec. 28; good-sized audience. Effie Ellsler, supported by C. W. Couldock and a strong co., presented Doris 29 to a fair house. John L. Sullivan in The Man from Boston 1; large audience. The Dazzler 4; Tornado 5; Burglar 8.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Robert Hilliard and Paul Arthur in The Nominee Dec. 27 pleased a good-sized audience. Black Crook 1, afternoon and evening, drew packed houses. Agnes Herndon 4; Land of the Midnight Sun 6.

COHOES.—CITY THEATRE (E. C. Game, manager): A very good co. presented Hands Across the Sea Dec. 31 to a well pleased audience. Kellar 4.

KINGSTON.—OPERA HOUSE (Charles V. Du Bois, manager): The Man About Town, by Will R. Wilson, under the management of Charles V. Du Bois, appeared to a full house 1, and gave satisfaction.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Willie Collier's Hoss and Hoss co. Dec. 30; good business. Carroll Johnson in The Irish Statesman 1, matinee and evening; business at matinee light; receipts in the evening, $650.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Jack Sheppard co. gave a very poor performance to a fair-sized audience Dec. 25. The Black Flag to good business 30.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): U. T. C. Dec. 29 with Peter Jackson as Uncle Tom drew a crowded house.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): H. H. Ragan, lecturer (benefit Auburn City Hospital) Dec. 30. Herbert Cawthorn, matinee and evening, 1; both to good business. Ezra Kendall 4; Agnes Herndon 10; Ole Olson 12.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Effie Ellsler in her new play Doris pleased a large and fashionable audience Dec. 27. Kittie Rhoades opened a week's engagement to large business 1.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Kittie Rhoades in repertoire Dec. 25-30 to good business and well pleased audiences. Prodigal Father, with Maggie Cline, next.——ITEM: The Christmas MIRROR was pronounced by all to be the finest number ever published. A large number of copies were sold here.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Punch Robertson co. week of Dec. 25-30 to big business. Will o' the Wisp failed to keep their New Year's date. The Vendetta 8; The Dazzler 11, return date; Killarney and the Rhine 12.

LOCKPORT.—HODGE OPERA HOUSE (H. G. Hunt, manager): Tony Farrell played a return date in My Colleen 1, matinee and evening, to good business. Spider and Fly 5.

OWEGO.—WILSON OPERA HOUSE (J. R. Sweet, manager): Herbert Cawthorn pleased a large house 5.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Bostonians Dec. 25; good business. Hilliard and Arthur in The Nominee 28; good business. Agnes Herndon 5; Ezra Kendall 6; Maggie Cline 9.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (Redmond and Kerley, managers): Fast Mail Dec. 25; large and well pleased audience. Flag of Truce 1. H. H. Ragan's lecture, entitled A Trip to Alaska 12.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Hoss and Hoss drew two very large-sized audiences 1. Zeb 3; light business. Marcia Mason co. 8; Lew Dockstader 9; Bryant and Richmond in Keep it Dark 11.——ITEMS: Harry Askin, agent, in town looking after the interests of Marcia-Mason co.—Helena Collier, one of the Hoss and Hoss co., was taken ill here and unable to appear with the co.

UTICA.—OPERA HOUSE (H. E. Day, manager): J. K. Emmet presented Fritz in a Mad House Dec. 28 before a large-sized audience. Ezra Kendall presented his new comedy, The Substitute, afternoon and evening of 1, before large and highly delighted audiences. Kellar entertained a large and thoroughly well-pleased audience 2. A Pair of Kids 12, 13.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Robb and Bennett Comedy co. opened a week's engagement to a fair-sized audience. Business fair. Marcia Mason 6.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Sol Smith Russell in April Weather drew a very large audience Dec. 21, the house being filled to its capacity; performance satisfactory. Hilliard and Arthur in The Nominee 29; audience fair-sized but highly pleased and very appreciative. Robert Griffin Morris' King Pin co. 1, matinee and night; business fair. Agnes Herndon in La Belle Marie 4.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Hilliard and Arthur in The Nominee 4; benefit performance; full house. White Squadron 17.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronley, manager): Gorton's Minstrels Dec. 29; large and enthusiastic audience.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Tuxedo Dec. 25-28; performance fair; good business. Al G. Field's Minstrels 29-30; excellent performance; large houses. The Black Crook opened with a New Year's matinee to a packed house. Clara Morris 4-10; Rhea 11-13.

CANTON.—THE GRAND (Cool and Stewart, managers): The Deshon Opera co. closed a successful week's business Dec. 30. Seabrooke's Isle of Champagne packed the house matinee and evening 1.

LANCASTER.—CHESTNUT STREET THEATRE (Neil McNeil, manager): Al. G. Field's Minstrels to a packed house Dec. 28; performance good.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Black Crook Dec. 30; largest house of the season. Robin Hood Opera co. 1; Guy Brothers' Minstrels 3; Only a German 10; Danger Signal 12; The Dazzler 13; Spider and Fly 15.

CHILLICOTHE.—MASONIC OPERA HOUSE (Wm. H. Cutter, manager): W. S. Cleveland's Minstrels Dec. 25; matinee and evening to S. R. O. Mr. Cleveland is a Chillicothe boy, and his friends turned out in force.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Wang Dec. 26; big business. Tuxedo 28; good business. The Power of the Press 1; S. R. O. The Robin Hood Opera co. 2; Black Crook 8; Robert Downing 10.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The first time on record this house was closed on a holiday; Deshon Opera co. 8-13.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Wicklow Postman booked for Dec. 27 failed to arrive or notify Manager Endly; Tuxedo 29; fine performance; large audience. Oberlin Glee Club 2; good house. Robin Hood 6; Herrmann 13; Spider and Fly 18; J. W. Riley 22; Friends 26; Silver King 29.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): The Danger Signal Dec. 29; crowded houses; The World Against Her 1, afternoon and evening, to a full house.

LIMA.—FAUROT OPERA HOUSE (C. F. Moore and John W. Lutz, managers): Black Crook Dec. 28; fair house. The Power of the Press pleased a large audience 2.——VAUDEVILLE THEATRE (Chas. Grau, manager): The cast week of 8-13 includes Winthrop, Harrison, Martin Rushton, Philmore, Adams, The Fletchers, Fanny Bernhart, M. A. Acker and Albert Powell.——ITEM: O. W. Roach's Miner's Wife co. have been compelled to stay over in this city for the past week owing to the illness of Miss Hersey of the co.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Primrose and West's Monte Carlo drew a very enthusiastic audience Dec. 30. George Wilson and the Gorman Brothers are with this co. and are supported by a co. of clever artists.

ZANESVILLE.—SCHULTZ OPERA HOUSE (R. D. Schultz, manager): The Danger Signal to a light house Dec. 28. The Arion Opera co., local amateurs, produced the Bohemian Girl New Year's matinee and night and 2 to S. R. O. The business done was over $1,200 for the three performances. Zanesville is justly proud of the Arions.——MEMORIAL HALL (Eugene Wallace, manager): Mr. and Mrs. Robert Wayne 1-6, in repertoire, opened to fair business.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Cleveland's Minstrels Dec. 30; good house. The Robin Hood Opera co. 12.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Milton and Dolly Nobles pleased a large and fashionable audience Dec. 28. Henshaw and Ten Broeck 9; Walker Whiteside 18.

PIQUA.—MUSIC HALL (J. C. Thirkield, manager): Helen Russell's English Sports Dec. 26; fair-sized audience.

URBANA.—MARKET SQUARE THEATRE (C. O. Taylor, manager): The Mr. and Mrs. Robert Wayne co. Dec. 30 closed a week to the largest business ever done here by a repertoire co. John W. Kennedy in the Man of Iron 1 to small business. ITEM: E. J. Lowell, late of Baker Opera co., recently joined The Man of Iron co. W. F. Windham joined the above co. here to do advance.

HAMILTON.—GLOBE OPERA HOUSE (Frechtling and Connor, managers): The Volunteer to poor houses Dec. 25, 26; Robin Hood Opera co. to a crowded house 1. The managers deserve credit for bringing this very clever and popular troupe to Hamilton, and may rest assured that whenever they bring such companies to their opera house that it will be crowded.

UPPER SANDUSKY.—OPERA HOUSE (Gibson and Cuneo, managers): True Irish Hearts Dec. 29; a strong play and an excellent company, but unfortunately a small audience. Our managers are trying to negotiate for a return date. Marie Kinzie co., in a repertoire of standard plays, to crowded houses at popular prices, week of 1-6.

BOWLING GREEN.—GRAND OPERA HOUSE (Fulton and Rudolph, managers): True Irish Hearts Dec. 30; good house; excellent performance. Lewis Concert co. 4; fair house. Walker Whiteside in Hamlet 19.

MOUNT VERNON.—WOODWARD OPERA HOUSE (H. Green, manager): Bristol's Educated Horses Dec. 27, 28; good business.

ALLIANCE.—SOURBECK'S OPERA HOUSE (Frank W. Gaskill, manager): Smith Sisters Sextette to a large and very appreciative audience Dec. 30. Prof. Bristol's Equescurriculum 4, 5.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Al. G. Fields' Columbian Minstrels Dec. 26; best house this season; audience delighted. Is Marriage a Failure 1; light house. Model Comedy co. 4.——ITEM: Al. G. Field considers the Christmas MIRROR the handsomest dramatic annual ever issued. Work on the New Grand will begin in Spring.

GALION.—CENTRAL OPERA HOUSE (Waldman and Reitz, managers): William Kennedy in The Man of Iron 3; small but well-pleased audience.——CITY OPERA HOUSE (Spaulding and Riblet, managers): Chip o' the Old Block to fair-sized audience 3.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): Fanny Davenport Dec. 25-29 in Cleopatra; full house at every performance.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): After having been dark almost a month, this house opened 27 with the Stutz co. in A Celebrated Case, and finished week ending 31 with Under Two Flags, to average business.

PENNSYLVANIA.

ALLENTOWN.—ACADEMY OF MUSIC (N. A. Worman, manager): The Burglar was presented Dec. 29 to fair business. Annie Ward Tiffany in Lady Blarney 1; large and well-pleased audiences.——ITEM: The Big Four Quartette of Allentown serenaded Annie Ward Tiffany New Year's morning, and were entertained by Miss Tiffany.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiller, manager): My Jack Dec. 30; good business. The Burglar 1; large audience. Bartholomew's Equine Paradox 5.

BUTLER.—ARMORY OPERA HOUSE (George Burckhalter, manager): Mrs. Jarley's Wax Works, benefit of Episcopal church, Dec. 29; good house. [illegible] good business.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Dark until week of 8. Attractions booked for week of Jan. 1 canceled.

UNIONTOWN.—GRAND OPERA HOUSE (James P. Dunes, manager): The World Against Her Dec. 27; large audiences. The District Fair was enjoyed by a fair-sized audience 28.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Ezra Kendall in The Substitute Dec. 29; fair business. The Danger Signal 1; afternoon and evening performance to large attendance.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): The Dark Side of a Great City was well given to large audiences.——ACADEMY OF MUSIC (John D. Mishler, manager): Glee and Banjo clubs of the University of Pennsylvania gave a good concert to a large and fashionable audience 29. Annie Ward Tiffany gave a good performance of Lady Blarney 30. James B. Mackie gave a fair performance of Grimes' Cellar Door to large houses 1.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Master and Man delighted a large audience Dec. 30. George H. Adams in A Country Terror, unsatisfactory performance, to big business 1. Little Nugget 5.

GREENSBURG.—LOMISON OPERA HOUSE (R. G. Curren, manager): W. S. Cleveland's Minstrels 2; crowded house and well-pleased audience.——ITEM: W. S. Cleveland and R. G. Curren traveled together with Coup's Circus in 1881, and have not met since then until now.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): O'Dowd's Neighbors 1; two performances to good-sized audiences.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Grimes' Cellar Door Dec. 26; fair business. My Jack 27; good performance; scenery fine. Slavery Days 1, 2, gave satisfaction to a medium house. Cleveland's Minstrels 5.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Stetson's U. T. C. Dec. 25; matinee, large house; evening, S. R. O. District Fair 30; good business. She 1; large and well-pleased audience. Bessie Bonehill in Playmates 5, 6; Lewis Morrison in Faust 18.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Ole Olson 2; large and well-pleased audience. Cupid's Chariot 10; Me and Jack 11; Dr. Bill 20.

PITTSTON.—MUSIC HALL (Arch McDowell, manager): O'Dowd's Neighbors [illegible] Kelley, the $10,000 baseball player, is with the co. Master and Man 1; good business. Grimes' Cellar Door 5.

NANTICOKE.—BROADWAY OPERA HOUSE (J. Kiechner, manager): Walter Sanford's My Jack to S. R. O. 2.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Bartholomew's Equine Paradox 1-3, with New Year's matinee to good business and general satisfaction. Rose F. Shuman, of Frohman's co., now playing Lady Windermere's Fan at the Chestnut Street Theatre, Philadelphia, Pa., is the recipient of many social attentions during her stay in that city. Miss Shuman is a Columbian, and has many friends in the big borough on the Susquehanna. She is a faithful and conscientious worker, and well deserves her success.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Slavery Days Dec. 27, 28 drew fairly well. Y. M. C. A. star course 29; Judge Green and Walter Pelham drew well. Stetson's U. T. C. co. 30, and matinee; fair business. George Dixon's Vaudeville co. 2 drew a big house.——ITEM: The Eden Musee was opened in Odd Fellows' Hall 30.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): James B. Mackie in Grimes' Cellar Door 4; good business.——ITEM: Mr. Mackie kindly donated ten per cent. of the gross receipts for the benefit of the poor fund of the city.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Melville [illegible] 25-30 was very good. "Parson" Davies' co. in U. T. C. matinee and evening 1; light business. The Danger Signal 2, under auspices B. of L. E. benefit of local charity; big house and satisfactory performance. Slavery Days 11, 12.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Annie Ward Tiffany in Lady Blarney drew a good-sized house Dec. 28. O'Dowd's Neighbors to rather light business 2; performance fair.

ASHLAND.—NEW GRAND OPERA HOUSE (Theodore F. Barron, manager): Black Crook 6; Lewis Morrison and co. in Faust 16.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Sam Melville's co. week of 1-6; good performance at popular prices.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): O'Dowd's Neighbors Dec. 28; fair house. Lewis Morrison's Faust tested the capacity of the house 29, 30, and Saturday matinee. My Jack 1, matinee and evening, to large business.——WAITE'S MUSIC HALL (Daniel L. Hart, manager): Shackford's Opera co. opened a week's engagement 1 with Said Pasha to large business.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little, manager): A Dark Secret did excellent business Christmas week. Frank I. Frayne in The Boy Ranger opened 1-7 with two large audiences. Haxpie's Mastodon Minstrels 8-13.——ITEM: The times seem to be brightening up here with the New Year.—The New Year matinees were much better attended than the Christmas matinees.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Bartholomew's Equine Paradox opened Dec. 25 to big business; 26, 27 fair. The Burglar 28; excellent performance to a fashionable audience. Just Landed 1, matinee and night to S. R. O. Power of Gold 5, 6; Dr. Bill 11; Powell the magician 12, 13. The Rambler from Clare 15.——ITEM: Manager Allen has paid the $500 State license, and cos. can now book Frankford without apprehending any trouble from that source.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Danger Signal Dec. 30; good-sized audience. The World Against Her 4; fair-sized audience. Peter Jackson 5; The Dazzler (return date) 6.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Waite's Comedy co. gave a week of repertoire plays Dec. 25-30 to very large business. Stetson's U. T. C. 1. The Tornado 4; both to good business.——DAVIS FAMILY THEATRE: An excellent co. gave McCrackin's Social to good business last week.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Lewis Morrison in Faust Dec. 27, 28; large business. Mark Murphy in O'Dowd's Neighbors 30; fair house. Baker Opera co. 1; large business.

FOREST CITY.—DAVIS OPERA HOUSE (M. J. Collins, manager): The Flying Vulture 1; fair business; good performance. Walter Lake's Minstrels 3.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Arthur Deming's Minstrels 2 pleased a $175 house.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): J. W. McCready Comedy co. Dec. 25-31; business fair.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Annie Ward Tiffany in Lady Blarney Dec. 27; good business. Black Crook 2; packed house. Limited Mail 4.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): Carrie Louis Dec. 25-30; crowded houses at popular prices. Ole Oleson 1; good business. W. S. Cleveland's Minstrels 3, fair business. Little Nugget 13; Blue Jeans 18.——ITEMS: The new Johnstown Opera House will be opened 15 with the Robin Hood Opera co. as the attraction. Prof. Con Pribek has been engaged as leader of the orchestra for the new house.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Grimes' Cellar Door Dec. 28; well pleased house. Just Landed 1; poor house. Powell the magician 5.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Danger Signal to good

[CONTINUED ON PAGE 10.]

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CURRENT AMUSEMENTS.

AMERICAN—THE VOYAGE OF SUZETTE, 8 P. M.
BIJOU—A COUNTRY SPORT, 8:20 P. M.
BROADWAY—THE BOSTONIANS, 8 P. M.
CASINO—THE PRINCESS NICOTINE.
DALY'S—SHORE ACRES, 8 P. M.
EMPIRE—SOWING THE WIND, 8:15 P. M.
FOURTEENTH—DARKEST RUSSIA, 8 P. M.
GRAND OPERA HOUSE—POLICE PATROL, 8 P. M.
HARRIGAN'S—OLD LAVENDER, 8:15 P. M.
H. R. JACOBS'—A KENTUCKY GIRL, 8 P. M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 8 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
LYCEUM—OUR COUNTRY COUSINS, 8:15 P. M.
NIBLO'S—UNDER THE CITY LAMPS.
PALMER'S—1492, 8:15 P. M.
PEOPLE'S—HEART OF AFRICA, 8 P. M.
STANDARD—CHARLEY'S AUNT, 8:15 P. M.
STAR—AFRICA, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

BROOKLYN.

AMPHION—THE LILIPUTIANS, 8 P. M.
COLUMBIA—ARISTOCRACY, 8 P. M.
EMPIRE—MY JACK, 8:15 P. M.
GRAND OPERA HOUSE—COUNT [illegible], 8 P. M.
NEW PARK.—A TEMPERANCE TOWN, 8:15 P. M.

PINKERTONS AFTER PIRATES.

CHARLES FROHMAN has invented a new way to reach the pirates that are continually stealing his plays. He has retained the Pinkerton Detective Agency to hunt them down.

The Pinkertons have branches in every State in the Union and they have been notified to look out for pirates who are attempting to do Mr. FROHMAN'S pieces.

In this manner the manager hopes to prosecute the rascals and to put an end to their depredations, so far as he is concerned. He has decided to spend all the money that may be necessary to carry the plan to a successful issue.

Pirates appear to be increasing in number in the West, where scores of stolen plays are performed in the smaller cities. Mr. FROHMAN'S action ought to inspire others who are directly interested, and to lead eventually to the punishment of every unprincipled person who uses or profits by the use of stolen plays.

NEW YORK LEADS.

BAD as business has been throughout the country, it is now quite plain that the theatres in this city have done remarkably well this season, and that under all conditions New York is the most prosperous place for amusements on the continent.

There has been no failure here this season of any theatrical enterprise that deserved success, and many minor and less deserving attractions have done better in this city than elsewhere.

The record in New York is all the more remarkable under the general circumstances of depression when we note that several new theatres have made the competition sharper than it ever was before.

IN helping fellow professionals who are in need or assistance, you will relieve those who would gladly help themselves if they could.

TO RELIEVE THE DESTITUTE.

THE MIRROR this week proposes a plan for the relief of actors by actors that should appeal to every able person of the profession.

This season has been the most disastrous known to the theatre in this country. While hundreds of actors and actresses are, all things considered, doing well at the present time on tour, there are hundreds of others that have been thrown out of employment by failures; or that have had no employment whatever since last season.

Most of these unemployed have flocked to this city in the hope of new engagements. Many of them are actually suffering for the necessaries of life.

The Professional Woman's League has performed noble service among actresses by relieving those whose necessities were immediate, from the limited funds at the disposal of that organization. The Actors' Fund has fulfilled its own mission as it is permitted to do under the rules that govern its work. It is a charity that can only relieve cases of illness or the direst poverty, or bury the dead.

Scores of the profession who cannot be relieved by either of these noble organizations are in need of help, through no fault of their own.

The plan proposed in THE MIRROR is that the members of the theatrical profession who are in employment shall devote a modicum of their earnings to those of their fellows who are out of employment.

Under the present state of affairs, this becomes a duty that should be willingly—gladly—performed. Those who are enjoying prosperity should help those who would in turn give assistance to the deserving if their fortunes were better.

Actors, actresses, managers, agents, and all others who are engaged in the theatre should respond promptly to the appeal.

THERE are novel ups and downs to theatrical advertising this year. A provincial English manager sends up a rocket before every evening performance, and admits the person who finds the stick; and a Philadelphia manager throws money from the roof of his theatre among assembled boys below. Other managers here and there perform wonders with mere paper.

IN years yet unborn the actor will hold the younger members of his craft breathless and perhaps unbelieving as he relates his experiences "on the road" during this season of dramatic discontent and general distress. But let us hope that there's a good time coming.

IT appears that a law long neglected has been construed in favor of the women of the stage who work for small salaries and against unprincipled managers who would pay no salaries at all. Good!

EVERY manager, author, actor or other concerned with the stage who has abundance, should give of it to those of the profession who are now in distress.

CHARITY begins at home. Let actors help actors.

FOOTLIGHT FUN.

ALL IN ORDER.

LAWYER—You say you made an examination of the premises. What did you find?

WITNESS—Oh, nothing of consequence. A beggarly account of empty boxes, as Shakespeare says.

LAWYER—Never mind what Shakespeare says. He will be summoned and can testify for himself, if he knows anything about the case.—*Tit-Bits.*

WHY DID SHE HOLLER?

The celebrated Signori Howlinski was in the middle of her solo when little Johnny Fizzletop, referring to the conductor of the orchestra, asked:

"Why does that man hit at the woman with his stick?"

"He is not hitting at her. Keep quiet."

"Well, then, what does she holler so for?"—*Yankee Blade.*

WELL ENOUGH IN THEIR PLACE.

"What is your objection to private theatricals?" he asked of the sour-faced man.

"The publicity that is invariably attached to them," was the reply.—*Washington Evening Star.*

TOO MUCH REALISM.

MR. FLIES—Why, how's this, Boards, my boy—you've left that new company. What's the trouble?

MR. BOARDS—Well, I didn't mind falling forty feet in a real elevator in the warehouse scene, nor being run over by a real mowing machine in the farm scene; but when the manager wanted them to put real tar and feathers on me in the White Cap scene I sent in my resignation.—*Puck.*

PERSONAL.

THATCHER.—George Thatcher has bought Rich and Harris' interest in Africa.

MORGAN.—Eloise Morgan has joined the J. C. Duff Opera company as a principal soprano.

PITOU.—Augustus Pitou will return to his office in the Gilsey Building this week. He has been West with The Power of the Press and Mavourneen.

MACLEAN.—R. D. MacLean, it is said, will return to the stage next Fall.

MARKS.—"Ted" Marks has returned from Boston where he was acting manager of William Gillette in The Private Secretary.

CHATTERTON.—Charles F. Chatterton sailed for England on Tuesday in the interests of Abbey, Schoeffel and Grau.

COQUELIN.—Jean Coquelin was ill last week with a cold.

CLARKE.—Harry Corson Clarke says that his name was used without authority on the programme of The Land of the Midnight Sun recently at Wilkesbarre, Pa. He has been in New York for several weeks.

MEADE.—F. Gordon Meade is giving a theatrical performance once a week at the fashionable hotel, The Hamilton, Bermuda. His engagement is for five months. "I am meeting with all the success one could desire," he writes, "and I feel decidedly more comfortable than if I were on the road. I am not cut off from theatricals at home, as I get THE MIRROR regularly through the newsdealer here."

ROSA.—Patti Rosa will next season try the experiment of a triple bill after the Vokes' style, using short plays that will show her remarkable versatility.

MCCARTEN.—Therese McCarten, who has been understudying Staiacta in the Black Crook, now running at the Boston Theatre, left for Buffalo on Sunday night to play leading business in A Dark Secret. Miss McCarten is a talented pupil of Rachel Noah.

LEIGHTON.—Fanny Bernard Leighton is spending the Winter with her father, Major R. M. Grubbs, in the South, for her health. She expects to return to New York in the Spring.

YOHE.—May Yohe is travelling for pleasure through the South of France. She will return to London shortly to appear at the Lyric in Little Christopher Columbus with John F. Sheridan and F. J. Lennon.

CANBY.—A. C. Canby was in New York last week on business. He says Francis Wilson has been playing to big business in Philadelphia.

HANLEY.—Manager Mart Hanley, of Harrigan's, is as well equipped for defense as though he had an arsenal at command. His weapon is a blackthorn as big as Sandow's wrist, a gift from Father Hall.

LONGWORTH.—David Garrick Longworth, remembered in New York as an actor, conducts *The Sphinx*, an up-to-date paper printed in English at Cairo, Egypt, the first number of which has been received by THE MIRROR. Mr. Longworth deserves great success for the daring and originality of such a journalistic venture, and a glance at his advertising columns leads to the belief that he will win it. The text of *The Sphinx* is breezy and interesting.

BLANDE.—W. F. Blande, of Harrison and Blande, managers of The Wicklow Postman company, arrived in town on Friday and is busy in the interests of his organization.

FINNEY.—Jameson Lee Finney, the light comedian, has been painfully ill in town with an abscess of the ear. He is improving.

KENNEDY.—Alfred Kennedy has gone to Watkins, N. Y., for a three weeks' vacation.

CONGER.—Frederic Conger, the juvenile man of the Lyceum Comedy company, will in May be married to the daughter of General Lee Edmunds, of Richmond, Va. The bride-elect will have a handsome fortune.

HENLEY.—E. J. Henley, who is temporarily blind, will probably lose partly the sight of his left eye. Otherwise, he will be all right by the end of the month.

CARLETON.—Henry Guy Carleton ran over from Boston last week to consult with Steven King about Mr. Carleton's play for Tim Murphy.

SOTHERN.—Sam Sothern, of the Charley's Aunt company at the Standard Theatre, intends to make a flying trip to England in the Spring.

VAN DYCK.—A New York paper prints an interesting story regarding Lea Van Dyck, prima donna of the Little Tycoon company. Some years ago, the article states, she befriended an unfortunate actor who later became heir to valuable property in Mississippi. Recently the actor died, and in his will bequeathed Miss Van Dyck a house and lot.

SMITH.—Harry B. Smith is doing the dramatic work now for the Chicago *Journal*, and that means that it is being brilliantly done.

LETTERS TO THE EDITOR.

MANAGER ABRAM AND MANAGER SIMON

PHILADELPHIA, Jan. 4, 1894.

To the Editor of the Dramatic Mirror:

SIR.—A rather bombastic and high-flown communication from Mr. Alex. Simon, of Brenham, Tex., appeared in this week's MIRROR, attacking me unnecessarily. From the warlike tone of Mr. Simon's letter, he is evidently "very terrible when he is thwarted." I regret that I have been the innocent cause of the thrusting of Mr. Simon's name before the ever-hungry public and dragging it from the blissful oblivion where it has hitherto peacefully reposed.

Mr. Simon rushed into print too quickly. He did not wait to see that I had done him justice in your columns. He says that he did not permit the Leslie Davis Fifth Avenue gang of pirates to present The Girl I Left Behind Me, and that he stopped the issuance of hand-bills by them with the announcement. You, Mr. Editor, have seen the regular newspaper advertisements and local notices *with Mr. Simon's name attached.*

This same Leslie Davis band has used Lewis Morrison's name, and has presented a garbled version of Faust, and as Mr. Simon played them I naturally desired to learn from him if they had been allowed to do Faust. For this desire to protect our property I have incurred the terrible wrath of Mr. Simon.

He complains that Mr. Morrison did not play in Brenham, but gave an understudy the part of Mephisto. It is well known that Mr. Morrison was very ill during a part of last season. I have, however, secured an injunction against the demon, illness; and if it ever comes around us again I shall have it jailed. Mr. Simon's indignation is ill-timed and laughable, and now that the safety valve of his anger has blown off, I hope that his future life may be free of these terrible farce-comedy discussions.

Yours, EDW. J. ABRAM.

ACTORS COMPLAIN.

CHICAGO, Jan. 2, 1894.

To the Editor of the Dramatic Mirror:

SIR.—If you will kindly give this communication space in your journal, you will confer a favor on the undersigned, and, I trust, it may be of some material benefit to unsuspecting actors looking for engagements.

We were, until Saturday last, members of Eugene Robinson's Paul Kauvar company. On Monday, Dec. 18, while playing in St. Paul, he notified us that, owing to poor business the company would close in Minneapolis the following week, and we accepted the notice in good faith. The next day, and on several succeeding days, he sent word through his partner, Edward C. White, that if we were willing to finish the season as originally mapped out, we could do so by signing new contracts at a reduction of salary. This we refused to do, as our salaries had already been cut (though Mr. Brinker's had been restored to the original amount), and we preferred to take the two weeks' notice and pay our fares to New York, as he claimed according to contract he could close season at any time without fares to New York even though he resorted to the subterfuge of closing on one night and opening on the next and it was through this that he thought to force us into going ahead at the salaries he chose to give us.

On Saturday, during our Minneapolis week he told Mr. Doris that he did not intend to pay any of us at the close of the performance and our engagement that night, and that we must wait until he saw fit to pay us any time the next day, claiming that we were still in his service. We refused to continue the matinee performance unless our salaries were guaranteed, as we had reason to believe that he intended to default in the payment, and, after his property was removed from the theatre to inform us that he had appropriated all our money for fines, as he so intimated to one of the company. Mr. Taylor, the treasurer of the Bijou Theatre, on our complaint, refused to give Mr. Robinson his share of the receipts. When Mr. Hays the resident manager appeared upon the scene, Mr. Robinson accused us of a score of things that were untrue and assured Mr. Hays that he intended to pay us and Mr. Hays accepted his word.

When we reported for duty that evening, Robinson barred the stage entrance with policemen, who threatened to arrest us if we insisted on entering, and, with the aid of understudies and one or two new people whom he had engaged, he gave a very unsatisfactory and inferior performance. On Sunday we went to his hotel and were informed that he would not see us, would not pay us, and that the only way we could get any money from him was to sue him. We complained of this treatment to Mr. Hays, who denounced Robinson's actions and went to the hotel, only to find that Robinson had gone by an earlier train than that on which his "reorganized" company departed.

We refer to Mr. Thomas Hays, manager Bijou Theatre, Minneapolis, as to the truth of this statement, and if the members of his old company who are still with him are allowed to speak, they will substantiate this, as they all assured us personally that our money was due us after Saturday night's performance, and that his treatment of us was both shameful and unjust. To put the matter plainly, he has deliberately deprived four of us of one week's salary each in full, and six of us of our railroad fares to New York from Minneapolis, as Mr. Conway, his stage manager, knows that we reported for duty on Saturday night.

We ask you to publish this in your impartial and valuable paper, thinking it will be the means of preventing him from defrauding other actors when he again reorganizes on his return to New York.

Sincerely yours,
JOHN F. MCARDLE,
MAX VON MITZEL,
ROBERT DORIS,
H. COULTER BRINKER.

THE MANAGER'S STORY.

LOUISIANA, MO., Jan. 5, 1894.

To the Editor of the Dramatic Mirror:

SIR.—On my arrival in St. Paul I had concluded to close my company in Minneapolis, Dec. 31, and accordingly and strictly in compliance with my contract I notified all my company.

Two days after over one-half of my company approached me saying that they desired me to continue on the road and they would work at a reduced salary. I told them if they would all accept a reduction I would continue. This being assured me—I made all preparations to continue. Then six of them bolted and refused to continue, unless they received the same salary as before. The six had sworn allegiance to each other. Their names are: H. Coulter Brinker, John F. McArdle, Max Von Mitzel; three stage hands, viz.: Richard Martin, John Mitchell and Robert Doris. They thought by combining that I would be unable to continue without acceding to their demands. I then filled their places with better people who were idle in Minneapolis and commenced rehearsing.

This being done they became furious and sought to get even with me. On Saturday afternoon, Dec. 30, they held the curtain and sent for Manager Hayes and refused to go on unless their salary was guaranteed to them. Mr. Hayes being in St. Paul, Mr. Taylor, the treasurer, waited upon them and in his and their presence, together with all the supers and stage hands, I refused to allow any guarantee by any one. The people themselves acknowledged that I had promptly paid salaries every Tuesday night. I had the other people there and ready to take their place on their refusal to go on. But they would not take off any costumes. Mr. Taylor, without any authority from me, told them that he would stand by them until Mr. Hays returned from St. Paul. Then I requested Mr. Hayes to call them up in his office. Mr. Taylor told his story and the four people told their story, acknowledging that I had promptly paid them every Tuesday night, and there was nothing due them until their week was up, which would be Monday morning. Mr. Hayes thereupon told them that they had acted very unprofessionally and that Mr. Litt, a third party, was also being injured, and that he (Mr. Hayes) could do nothing for them. I turned in and told my story, and denounced them by using all the language I knew. Then I ordered them out of the office, and told them that they could never go on a stage of mine again or one that I had anything to do with. That night I barred them from the theatre and gave an excellent performance with other people.

Their forfeits, according to our contract, were more than was coming to them, consequently they were left in Minneapolis. Yours truly,

EUGENE ROBINSON.

SAID TO THE MIRROR.

De Wolf Hopper: "The great regret of my life is that I was compelled to leave New York on Sunday afternoon, and so miss the Lamb's gambol. I understand that Will McConnell, who has been trimming' me for years, made his debut on a New York stage on that occasion. It would have given me great pleasure to be present in company with Herr Most and a few other anarchists, and assist at Mr. McConnell's obsequies."

Edith Kenward: "Theatrical business in London had a wonderful spurt in October, but since then it has taken a drop. Sir Augustus Harris is ill with influenza and looks very seedy. Hayden Coffin has discovered that I have a singing voice, and I am taking lessons from him. I hope to be back in New York by the end of February."

Eugene O'Rourke: "I was nearly killed last week while I was traveling to Syracuse. Some tramps threw an empty beer bottle with terrific force through the car window and in consequence my face was badly cut."

Charles Frohman: "I have bought Gudgeons, by Thornton Clark and Louis N. Parker, now running at Terry's Theatre, London. It will follow Sowing the Wind at the Empire Theatre this season.

Jessie Bartlett Davis: "My husband, Will R. Davis, writes to me that the bottom seems to have dropped out of theatrical business in Chicago."

Anna O'Keefe: "This is the first time I have been idle for six years. I am taking advantage of the fact that my evenings are unoccupied to see others play. I have been to the opera five times, and have seen Irving and Terry in every play in their repertoire. It is seldom, indeed, an actress gets the opportunity I am now enjoying."

James T. Powers: "I am now making money out of Walker, London. Business at the beginning of my tour was not very good, and I lost $10,000 by the destruction by fire of all my scenery, costumes, etc. That, of course, was a big blow. But it is clear sailing, now."

H. C. Miner: "The worst of the hard times is passed. Many employers took advantage of the flurry to cut down salaries. But now the mills are reopening, and there is a big demand waiting to be supplied by them."

Harry Davenport: "Mr. French is the most generous manager I ever knew. For The Voyage of Suzette he furnished the cast with everything required in the way of costumes, down to tights and shoes. He does not seem to count the cost and leaves no stone unturned to make a perfect production. I haven't decided what I shall do next season, nor has my wife, Alice Sheppard. I don't want to go back into comic opera, and I'm rather tired of playing old men. Once an old man, always an old man, you know. I purpose getting light character comedy parts, if it's possible."

Ben Teal: "I am engaged to stage Dakota for Roland Reed, and shall leave shortly for Buffalo, where the play is to be produced."

Margaret Robinson: "I have been ill with grip for three weeks. My sister, Anna Robinson, has been playing my line of business in my stead with Charles Frohman's Comedians. I shall rejoin the company at Cleveland."

W. M. Wilkison: "Alexander Salvini played to an immense audience in Bridgeport, Conn., on Christmas night. The auditorium was decorated in honor of the day."

David Henderson: "Business in San Francisco with me this season is no better and no worse than in former years."

Sylvester Schaffer: "It has been my custom to bring my smallest child upon the stage in a satchel and drop her out of it. She then joins the rest of the family in acrobatic feats. But Gerry's agent was around last week and said the bag was too small. So I changed it for one big enough to almost hold two children. It is really remarkable the persistency with which Gerry's agents hangs about the Metropolitan during the production of America. Can it be that they prefer the spectacle of ballet girls and the comfort of a warm stage to the street with its many miserable children?"

Madge Lessing: "I have ended my engagement at Proctor's Theatre. I went on for a week, doing three turns a day. I am now a member of the army of the unemployed."

Bram Stoker: "Will Henry Irving return? He will play another engagement at Abbey's in March. But will he return to America after his present tour? He has laid no pipes in that direction. It is too soon to think of that now."

Walter Perkins: "I have just heard a very funny farcical comedy read for the third time. It is full of capital situations, with great opportunities for funny business. All the parts are good—no star part—and one seems particularly well adapted to my personality. I hope to get a production for it."

Edgar Strakosch: "It surprises me to read in Eastern papers that the Coquelin-Hading combination has been playing to poor business. The receipts of the Chicago engagement were not large, but they were better in San Francisco, large in New Orleans, and excellent everywhere else."

Cyril Tyler: "I had intended to return to America in January, but Colonel Mapleson has persuaded me to remain in England throughout the season and fulfill concert engagements."

W. B. Gross: "A Woman of No Importance is playing to large audiences at the Fifth Avenue. If times were better, though, it is not likely there would be a vacant seat in the house."

W. B. Sheridan: "I expected Henry Greenwall at the American Exchange on Monday, but business of a special nature has detained him in Texas."

REPORT ON THE TEN-CENT TAX.

On Thursday at the meeting of the trustees of the Actor's Fund, Louis Aldrich made a report on the result of the Aldrich Ten-cent Tax Scheme. It is, as is very generally known, that deadheads at theatres pay ten cents each to the Actors' Fund.

Mr. Aldrich has visited in Boston these theatres: The Museum, Columbia, Tremont, Park, Globe, Grand, Hollis and Boston. The managers of all these houses have subscribed to the scheme. All of them, except the Tremont, put it into operation on Dec. 1. The Tremont began it Jan. 1.

The Philadelphia theatres that have adopted the plan are: The Chestnut Street Opera House, the Chestnut Street Theatre, the Broad, Carncross' Minstrels, Walnut, Park, Forepaugh's, Grand, Winter Circus, National and Auditorium.

The New York theatres charging the tax are: Palmer's, Pastor's, Harrigan's, the Garden, Imperial Music Hall, Bijou, Fourteenth Street and Fifth Avenue.

The financial reports made in this connection for the month of December are:

Boston	$100 60
Philadelphia	44 00
New York	409 80
Total	$554 40

Within six months Brooklyn theatres have sent in $32.

The grand total so far is $1,915.60. This together with $455 15 received recently from the benefit percentage plan makes a showing of $2,370 75, with several places yet to hear from, and without the Actors' Fund having any regular benefit of making any appeal to the public.

"In the out-of-town cities," says Mr. Aldrich, "there is a certain amount of apathy. Managers must be roused to the importance of doing something for this great charity.

"Al. Hayman has taken 60,000 ten cent tax pads. We have received no pecuniary returns from them, but I am informed they have been placed in Mr. Hayman's various theatres on the Pacific coast and also in the Columbia Theatre, Chicago.

"It is my belief that if the Ten Cent Tax Plan were worked in other cities in the same manner that the leading New York managers are working it, it would be a source of very great revenue to the Fund. In the provincial cities, managers, for some reason best known to themselves, seem determined to enforce it only upon professionals. As actors only in limited numbers in cities outside of New York, the returns, if enforced in this half-hearted way, will be meagre.

"In view of the distress that prevails not only in the theatrical profession but throughout the United States, it is necessary that this plan (or some other) for raising money to aid the Fund in its charities, should be pushed to the uttermost, as our assets are constantly decreasing."

LAMBS' JOLLY GAMBOL.

The Lambs' Club gave its first gambol in its new club house on West Thirty-first Street on Sunday night. Eugene Cowles was the collie and Augustus Thomas toast master.

By 8:30 the parlors were packed with members and their guests. A very substantial little stage, with a quick-action curtain, had been raised.

It was one of the most brilliant and diverting gambols in the history of the club. The only regrettable fact was the absence of the shepherd, Clay M. Greene, who is on a trip around the world. A letter from him, reporting a delightful time, would have been read had not Fritz Williams, the custodian, been detained at the dress rehearsal of Our Country Cousins at the Lyceum Theatre.

The performance ended before midnight. The supper filled out the night. The programme introduced Kapp, Ashley and Stephens, with music; Augustus Thomas, in "charcoal chats"; H. C. Barnabee, in a funny skit; W. A. McConnell, in "curbstone communings"; Purdon Robinson, in "a simoom of song"; the "solitary" Sandow; MacDonald and Hoff; Jones and Sloan; and Augustus Thomas' travesty, called A Lady of No Deportment, which was interpreted by Gus himself, Tiny Tim Frawley, Young Alexander Falconer, Beautiful Digby Bell, Good Hot Scotch Stewart, and Collie Cowles.

Among those present were:

"Jack" Barnes, Vincent Sternroyd, Clarence Lyman Collins, Max Figman, Maurice Barrymore, W. M. Wilkison, Robert Hilliard, Paul Arthur, Victor Harris, W. H. Macdonald, A. V. Serrano, Marshall P. Wilder, Clyde Fitch, Sydney Rosenfeld, Charles Dillingham, Frank Murray, Will. A. McConnell, Frederic Edward McKay, J. B. Martinez, "Jack" Stow, Professor Lincoln, Edgar Norton, H. C. Barnabee, Purdon Robinson, Edwin Hoff, Jesse Williams, Samuel Studley, Sam Sothern, Percy Lindal, Nelson Wheatcroft, Harry Davenport, Edgar Davenport, Augustus Thomas, "Jack" Morley, Digby Bell, C. B. Cline, Walter Jones, Grant Stuart, W. H. Crane, W. H. Farnham, H. N. Brown, W. H. Thompson, George Backus, Frederick Bond, Sandow, Edwin Hoff, T. Pearsall Thorne, T. Henry French, Eugene Cowles, Glen MacDonough, Frederic de Belleville, T. D. Frawley, Alexander Falconer, Joseph Humphreys and Frank Carlyle.

BUFFALO'S NEW THEATRE.

Manager Robinson, whose popular musee-theatre was destroyed recently in the Arcade fire in Buffalo, N. Y., is to have a new theatre erected which is to be completed before the beginning of next season. The old Greek and Roman plan is to be followed in its general construction. Provision will be made for a roof garden for vaudeville performances. The entire first gallery will be divided into large boxes, and there will be twelve stage boxes. The auditorium is to seat 1,200 persons, not counting the loges and boxes.

The stage is to be 100 feet in width with ample depth to accommodate the most elaborate scenic productions. The proscenium opening will be 60 feet wide. There will be a fine foyer, and the decorations and furnishings generally are to be sumptuous throughout. Instead of the deep oval galleries there will be three large balconies in the shape of a circle flattened out, resembling the outline described by the half-of-an-egg cut in two from end to end.

WHO HAS THE SMALLEST FOOT?

In the issue of THE MIRROR published on Nov. 18, "Pacolet" was rash enough to assert "In the Wings" that Della Fox has the smallest foot of any woman in the theatrical profession. It is not that Miss Fox's foot is not extremely small, but that, as the expression has it, there are others. The daring involved in the statement has become more and more apparent. Almost every week has brought one or more letters to the effect that, no matter how diminutive Miss Fox's foot may be, it is outclassed by another.

The claims most deserving of attention were:

Charles A. Loder: "I notice THE MIRROR says Della Fox is said to have the smallest foot of anyone in the profession. Mina Genell, who has been in my company for five years, claims that distinction. She wears a child's No. 13½ shoe."

Jennie Schuman (of Peck's Bad Boy company): "It is claimed in THE MIRROR that Della Fox has the smallest foot in the profession, and that Charles A. Loder claims that distinction for Mina Genell, of his company. Will you kindly give me a share of this distinction? I wear a child's 12½ shoe. I have been in the profession since a child, and I have never run across a foot smaller than mine. If you will kindly give this fact due prominence, I shall be greatly obliged."

Sally Cohen Rice: "There has been a great deal of controversy as to whether Della Fox or Mina Genell, of Charles A. Loder's company, has the smallest foot in the profession. I think I have a smaller foot than either of them; it is a 12½ child's. If there are others, I stand willing to be defeated."

Since then letters have been received from Mark E. Swan of the Black Hills stock company, and from Ella Dunbar. Mr. Swan says: "That is quite a contest stirred up by THE MIRROR as to what actress has the smallest foot. Jessie Mae Hall, recently of the Barrel of Money company, wears a child's shoe and can seldom find a fit without spring heels. I claim Miss Hall has the smallest foot of any soubrette in the business (barring children.) She is also one of the smallest soubrettes. She is only four feet seven inches tall, and she weighs ninety pounds."

Miss Dunbar's communication is comprehensive and worthy of the attention of every earnest student of actresses' feet. She is now in New York. She writes: "Apropos of the discussion going on in your valuable paper with regard to actresses' feet, I write to say that I believe I am the successful contestant for that honor.

"According to the Chicago *Tribune* of Feb. 12, 1893, in which a life-size outline of my foot is reproduced with measurements, my foot is 7⅞ inches long; its circumference at the ball is 7 inches, at the waist 7¾ inches, and at the instep 8¼.

"If Jennie Schuman and others that profess to wear a 12½ child's size shoe will inquire of any reputable shoemaker what size shoe will fit a foot 7⅞ inches long they will learn that it would be 11¾ child's size, if there were such a number. That is to say, a 11½ child's size would be a little too short and a 12 child's size would only fit a foot 8 1-12 inches long—making their feet 5-24 inches or nearly ¼ of an inch longer than mine.

"This season I belonged for a short time to the same company with Miss Schumann—Peck's Bad Boy. While with that organization one day I put on a pair of shoes that belonged to Miss Schumann and that gave her excruciating agony. On my feet they slipped all around! This fact no doubt escaped the memory of Miss Schumann while she was writing to THE MIRROR: 'I have never run across a foot smaller than mine.'

"Finally, then, until another can show that she has a foot smaller than mine, I shall consider I possess the smallest foot in the theatrical profession."

A change is always pleasant. But that any actress would come forward and challenge anyone to prove that they have as big a foot as she has, did not enter into the mind of the Foot Editor of THE MIRROR. Such a challenge, however, has been issued. It is sent by Nellie Spencer, of Our Dorothy company, which has been playing in Arkansas.

Miss Spencer writes: "I wonder if anybody would be proud to think they have the largest foot of any woman on the stage? I think mine is entitled to that distinction. I wear a No. 6 on a Blast. Few women would acknowledge that they wear a larger size shoe than that. If there are any, however, brave enough, let them come forward."

HILLIARD AND ARTHUR.

THE MIRROR is pleased to correct an error which crept into last week's edition to the effect that Hilliard and Arthur would close their season.

Mr. Lawrence, their representative, states that Messrs. Hilliard and Arthur's season has been unusually successful, both pecuniarily and artistically, but that the company would lie off two weeks in this city in order to thoroughly rehearse the new comedy, The Sleep-Walker, under John Morris, who came from London to stage it. Hilliard and Arthur are under contract to produce the piece previously to Feb. 15.

They will use both The Nominee and The Sleep-Walker the rest of the season, and they will be seen again in New York week beginning Feb. 5, at the Grand Opera House, producing the new piece, and using it alternately with The Nominee.

FIRE AT CHARLESTON.

O'Neill's Grand Opera House at Charleston, S. C., was completely destroyed by fire on Monday afternoon, Jan. 1. The origin of the fire is unknown, the house being unoccupied at the time. The building belonged to the Agricultural Society of South Carolina, and was first put up as a hall. It was converted into a theatre in 1889, and has been conducted as such by Manager L. Arthur O'Neill ever since. The building and properties cost about $50,000; insurance about $27,000. Manager O'Neill gives assurance that a new and handsome theatre will be erected in place of the old one and that he will be ready to play all contracts for the season of 1894-'95.

IN THE WINGS.

That was a fine scheme H. C. Miner projected some weeks ago for a stock company at the Fifth Avenue Theatre next season under the management of Mr. Miner and under the artistic direction of Henry Guy Carleton. Mr. Miner was enraptured with it at the time. Alack! What changes time brings! Mr. Miner to-day has not the slightest intention of organizing a stock company for the Fifth Avenue or any other theatre. He says it would be absurd to go to such trouble and assume such a risk when it is easy to secure all the strong attractions he wants.

James A. Herne is writing another play that will be, I have heard it said, even better than Shore Acres. It will be a war drama without gunpowder. There will be no attempt to make a panorama of carnage. The plan is to present it at the beginning of next season. Shore Acres will continue indefinitely at Daly's and Mr. Miner even hopes that it will run through the Summer.

E[illegible] Mayo, who made such a brilliant succe[illegible] recent and short-lived season of o[illegible] at Herrmann's, left on Monday [illegible] with Mr. Duff's company. She [illegible] tour in King Rene's Daughter and [illegible] in other operas. Many of Miss M[illegible] [illegible]nds have advised that she go abroad [illegible] before continuing her career, and I [illegible] she has decided to go to Paris in [illegible] for that purpose. As to her plans [illegible] is intimated that they hinge on [illegible] Opera House, and that, in fact, [illegible] she will appear there next Winter.

That Bessie Bellwood, the London [illegible] hall singer at Koster and Bial's, is not to [illegible] imposed upon even in the slightest degr[illegible] was demonstrated on Thursday evening. A young man in the orchestra began to chaff her in a distinctly audible manner. Finally he "broke her up," and she was unable to go on with her songs. Thereupon she stepped to the footlights and proceeded to lampoon him with a force and acuteness that delighted the gallery and threw Miss Bellwood herself almost into hysterics.

Mrs. Rudolph Aronson returned last week from Paris, where she has been for half a year, studying diligently to improve her voice. I understand that she is really imbued with the idea of going on the operatic stage. I remember Mrs. Aronson when she was Alma Varrey at the Casino and at that time her voice was not remarkable

Edgar L. Davenport, leading man of Darkest Russia, occupies his spare moments improvising music. A very lively and catchy waltz of his called "Apres Vous" is played between the acts of Darkest Russia at the Fourteenth Street Theatre.

It is the business of the barber in the last act of Sardou's Thermidor, which the Coquelin-Hading combination played last week at Abbey's Theatre, to remark on the fact that he cuts the hair of the unfortunates condemned to the guillotine. Immediately after his speech to that effect, the condemned wretches march past. It is worthy of note that as the tragedy is presented by Coquelin and Hading, the prisoners appear in each case with a full growth of hair. As few in the audience at Abbey's understand a word of French, this incongruity is not generally apparent. Nevertheless it is strange that two stars from the Comedié-Française should let such an absurdity creep into one of their productions. The excuse may be, as Mme. Hading once said to me, that in France it is the acting that engrosses the attention, whereas the details of the production are almost lost sight of.

I do not suppose that in the history of light opera any management has listened, in the same length of time, to the reading of so many new librettos as have Barnabee, Karl, and Macdonald since The Bostonians opened at the Broadway Theatre. Their patience amounts to fortitude. They are possessed with the conscientious idea that if they do not pay attention to every libretto, and have all the scores strummed for their especial benefit, they may lose the greatest light opera ever written. It was by going through a similar laborious process some months ago that they finally reached The Maid of Plymouth, which they are to produce next week.

The vitality of Erminie is unprecedented. A. H. Canby, who ran over from Philadelphia on Thursday, tells me that it is hailed there with as much enthusiasm as though it were a new opera, and its composer, E. Jakabowsky, writes to me that it is to be revived again in London in April at the Trafalgar Square Theatre.

Jakabowsky has offered the role of Erminie in the Trafalgar Square production to Attalie Claire Kayne. She is of course much pleased that the composer should confer such a distinction upon her, but she has had to decline it, as she will not be able to sail for England until Aug. 20.

Jessie Bartlett Davis has abandoned, for the present at any rate, the project of starring which she has been considering for two years. "The Bostonians are so kind to me," she says, "that I would be loath to leave them." A stumbling block in the way of her starring has been that composers and librettists almost invariably give their best efforts to the roles of the soprano." "They seem to think," says Miss Davis," that only sopranos and tenors can make love. But I assure you, they are mistaken; let them give the contraltos and the baritones an opportunity in that direction." Miss Davis, however, has a new opera written by Clay M. Greene with which she is much pleased. So I hope yet to hear of the Jessie Bartlett Davis Opera company.

PACOLET.

TELEGRAPHIC NEWS

CHICAGO.

Business Improving at Last—A Successful Fund Benefit—Vaccine Blunder and Its Result.

[*Special to The Mirror.*]

CHICAGO, Jan. 8.

I am happy to be able to state that business is picking up at the theatres here. The Kendals have filled Hooley's almost nightly with their fine production of The Second Mrs. Tanqueray, and it could be kept on for another week, but another new play, The Silver Shell, was given this evening, and was well received by a large audience. Later in the week The Ironmaster, All For Her and Still Waters Run Deep are announced. The bills for the fourth and last week of the engagement have not been decided upon yet. Our ever-welcome friend Nat Goodwin follows the Kendals in A Gilded Fool and In Mizzoura.

Sothern's two weeks were very successful in Sheridan at the Columbia, despite the fact that many people expected to see a war play. Last evening Hallen and Hart opened to a very large audience in The Idea, for which play our versatile young friend, James Jay Brady, has been coining new adjectives for a week. Mr. Brady, by the way, was asked the other day if he really thought his man Corbett would whip Mitchell.

The French pantomimists have made an artistic hit at the Grand Opera House, where they ended their second and last week last evening in "Long-fong-Prodeeg" as Mr. Brady calls it. The performance is a very fine one, but a trifle too high for the hoi polloi, as Brady says, although Nelse Roberts refers to them as the canaille.

Speaking of Roberts reminds me that he has been here for a week or more, engaged in weaving fairy tales anent Daniel Frohman's Lyceum Comedy company, which opened well at the Schiller to-night in The Guardsman. The organization is here for two weeks and may give us Americans Abroad. Walker Whiteside, the young tragedian, will follow in repertoire.

We have been having much sickness here of late. The many professionals who have enjoyed the hospitality of the Forty Club will be pained to learn of the serious illness of that eloquent gentleman, Judge Kohlsaat, of the Probate Court. Max Platz, the photographer, is still at St. Luke's Hospital, quite ill. "Aunt Jane" Walters, whose nephew, Walter Williams, is so well known in the profession, is at the point of death. Mrs. Dr. Bush, the mother of Mrs. Stuart Robson (formerly May Waldron) died last Friday here.

The annual benefit of the Actors' Fund at the Columbia last Thursday afternoon was a great [illegible] and artistic success. Manager Will J. Davis, who represents the fund here, will send on $1,600 to the treasury. The house was packed and the programme was a fine one. Pronounced hits were made by E. H. Sothern in his monologue, Love; J. E. Dodson, of the Kendal company, in imitations; Felix Morris and his little company in Minnie Maddern Fiske's delightful play, The Rose, and C. D. Marius, of Russell's Comedians, in Waiting. Amelia Glover was too ill to appear.

Russell's Comedians, by the way, are doing remarkably well in the new farce comedy, About Town, at the Chicago Opera House. They remain two weeks more and the Sinbad returns from its triumphal Western tour for a run.

J. E. Dodson, of the Kendal company, gives a little supper at Rector's to-morrow evening to J. B. Livingstone and George Bentham, of the *Post;* Hepburn Johns and Ray Brown, of the *Times*, and yours truly.

An old Chicago friend of mine, who is widely known in the profession, had a dreadful experience recently. He picked up a fresh vaccine point in mistake for a toothpick after breakfast the other morning. Result: Within forty-eight hours he had a head on him which resembled a forty-sheet stand of The Span of Life, in both color and diversity of outline. The vaccination "had took" in his jaw. He is better now, but when he sees two or more of his friends laughing and talking together in his vicinity, he thinks they are guying him, and he gets mad. I would tell you his name, but I have a desire to live until spring.

The Black Crook opened its last week at McVicker's to-night. It has been doing a very good business. Julia Marlowe follows, and Fred. Stinson "has came."

Florence Ziegfield, Jr., the young and accomplished manager of the Trocadero, sends me his card with the line: "*Je vous souhaite une bonne année.*" I wouldn't wonder if he was right. Anyway, I hope so.

I am very glad to hear from Nelson Roberts that my friend, Arthur F. Clark, is recovering his health and spirits. He is too good to lose. Roberts tells me that during the delirium of his fever the burden of his wanderings was that "she slapped him on the hands."

Bert Coote, who went to Denver recently to join Sackett's new stock company there, has joined Patti Rosa and John W. Dunne, taking the place of John Gilbert. His wife, Julia Kingsley, who has made a hit in Denver, will finish her engagement there. Her mother, Mrs. George W. Cone, left here Friday to join her and remain with her.

Openings at the outside houses yesterday were William Calder's company in The Span of Life at the Haymarket; Doré Davidson and Ramie Austen in By the World Forgotten and Dangers of a Great City at the Windsor; Mattie Vickers in A Circus Queen at the Clark Street Theatre; The White Slave at Havlin's; Carl A. Haswin in The Silver King at the Empire; Siberia at the Academy of Music; The Pay Train at the Alhambra; burlesque at Sam T. Jack's Madison Street Opera House; vaudeville at Frank Hall's Casino, the Olympic, the Park and the Tivoli; and the May Howard Burlesque company at the Lyceum.

Litt's latest success, In Old Kentucky, is underlined at the Haymarket, and Sandy Dingwall is here to boom it. The Still Alarm is the underlined attraction at the Windsor, and The Dazzler at Havlin's. The annual ladies' dinner of the Forty Club takes place at the Wellington Hotel Tuesday evening, Jan. 16, and plates will be laid for eighty.

The best business done at the Haymarket in some time was enjoyed by Edwin Stevens and his excellent company in Wang. The performance is a superior one and merited its liberal patronage.

I clip this from Harry B. Smith's theatrical column in the *Journal:* "Will McConnell, a theatrical man, well known in Chicago, and hitherto of unblemished reputation, is charged with having written a comic opera libretto." This is indeed a serious charge, and if it is true all is over between us. I shall return all of his letters unopened.

"BIFF" HALL.

BOSTON.

The Globe Theatre Fire—Actresses Almost Suffocated by Gas—Current Attractions at the Theatres.

[*Special to The Mirror.*]

BOSTON, Jan. 8.

Three stars popular with Boston audiences return to the local stage this week. At the Boston, where the Black Crook terminated a run of 147 performances on Saturday, Joseph Jefferson began to-night a single week's engagement, for which there had been a very lively advance sale.

The theatre was packed in every part and Jefferson's Rip was applauded to the echo. It is as fine as ever.

Marie Jansen's home being in this city, it was natural that there should be a large attendance at her first appearance as a star at the Hollis Street.

She had received a tremendous ovation upon her entrance. May Merrick divided honors with Miss Jansen. Frank Tannehill, Jr., and Ignacio Martinetti were capital. Glen MacDonough, the author of Delmonico's at Six, was present.

Henry E. Dixey made his first appearance with Rice's Surprise Party here to-night in Adonis at the Park.

His welcome was cordial. He introduced many new bits of excellent mimicry. There is the prospect of another successful run.

Thomas W. Keene has been giving the different pieces of his repertoire at the Museum, his greatest successes being in Louis XI. and Richard III. The support is furnished by Edwin Arden, Frank Hennig, and Adelaide Fitz Allen. This is the last week of Mr. Keene's engagement. Herrmann follows. Some of the engagements booked at the Globe will be played at the Museum. The Isle of Champagne, for example—and Marie Wainwright and the Lyceum company have early dates here.

Henry Irving and Ellen Terry have, as was anticipated, made a tremendous success at the Tremont, and large audiences flocked to see Becket in spite of the advanced prices. The play was beautifully staged, and the personal success of the English stars was unquestioned. This week Henry VIII. is to be played, with a single performance of The Bells on Saturday night. For the last fortnight of the engagement a few performances will be given of each of the other plays of Mr. Irving's repertoire.

Charley's Aunt has made a very pronounced success at the Columbia, and will remain here until the middle of February at least. The three Englishmen in the cast—Arthur Lakin, Bryan Darley and Raymond Clapp—have made great successes, and the piece is acted with spirit by all who take part.

The Rambler from Clare is the play at the Grand Opera House this week, and Dan McCarthy is seen in this latest success for the first time in Boston. Enough live stock has been gathered for the Irish homestead scene to stock a small farm. Another new play to Boston, The District Fair, comes next week.

John T. Kelly in McFee of Dublin is at the Bowdoin Square this week. Adelaide Randall is with him as last season, the novelty of the cast being Madge Lessing, who plays the part in which Florrie West was seen here a year ago.

Other attractions of the week are: Bijou and Howard Athenæum, continuous variety; Grand Museum, Max Freeman in British Born, which is played under the title, Condemned to Death; Lyceum, City Sports; Palace, London Sports.

Will the Globe be rebuilt? That is the question which Boston theatrical people have been asking ever since the house was burned on Jan 2. John Stetson has been in daily consultation with the representatives of the other owners of the land on which the theatre stood, but the matter has not been settled definitely yet. Mr. Stetson, however, says that he will have a theatre in Boston even if it is not erected on the site of the old Globe. There was only an insurance of $30,000 on the whole property, but Mr. Stetson does not consider his loss of $25,000 as a real one as he has not been paying insurance premiums all these years. It is now said that the fire was not caused by electric wires as was at first suggested. The Superba company was disbanded as it was not feasible to prepare a new outfit this season. Several of the members have secured new engagements and a movement is on foot to help others who are stranded in the midst of the season. A concert was given at the Park last night for the members of the orchestra at the Globe. It was rumored that John Stetson might secure B. F. Keith's house, which is nearing completion, but that is denied by Mr. Stetson, who says that he does not intend to hire another Boston theatre and by Mr. Keith who also denies that he contemplates building a house at New Bedford.

The burning of the Globe precludes the possibility of the production there this season of the new domestic drama, Mosswood, by Dr. Addison D. Crabtree. Mr. Stetson, it is said, was sufficiently interested in the play to write to a celebrated comedian to take the original character of Jonathan Stout, all the way from Varmount, and the author had great hope of its early production at the Globe.

There was a conference last week between the managers of the city and the aldermen in regard to theatre tickets for the members of that body. It was agreed that no tickets should be sent from any house to any alderman. All tickets to be issued will be to the aldermen individually, and no other persons will be admitted on them.

Mr. and Mrs. Thomas O'Brien have been awarded $500 from Rogers Brothers for breach of contract.

Lizzie Melrose and Lizzie and Annie Darling, of the City Sports company, were nearly suffocated by illuminating gas at their room at the Richmond House one night last week. The gas fixtures were defective, and in another hour after discovery the three would have been dead.

The lot at the corner of West Chester Park and Huntington Avenue has been definitely settled as the site of the new Music Hall, and to-day the stockholders were shown a large model of the interior prepared by McKim, Mead and White, the architects of the Public Library.

The Arena is being rapidly transformed into the Alcazar and one now gets a good idea of what it will be with its elaborate promenades, great stage and tier of boxes. There will be refreshments served at all parts of the house and the best of specialty performances will be given.

When Mechanics' Hall is changed over for the grand opera season there will be private boxes, a feature new to that place. The preparations have begun already.

JAY B. BENTON.

PHILADELPHIA.

A Novel Advertising Scheme—The Record in the Many Theatres of the Quaker City.

[*Special to The Mirror.*]

PHILADELPHIA, Jan. 8.

The production of Olaf at the Grand Opera House proved a success. Minnie Seligman, Ellen Burg, and Charles Hanford carried the honors. The house is again closed.

Oliver Byron's new play at the People's drew only fair attendance. This evening Lewis Morrison in Faust opened to a fair attendance.

At the Kensington business has been fair with Keep it Dark. To-night Gray and Stephens opened to a fair house in Signal Lights.

At the Park, The Fencing Master drew well, and Laura Schirmer-Mapleson was cordially greeted at every performance. She was compelled to make a speech to the audience on three nights. The honors belonged to her, to Fred Solomon, and Hubert Wilke. Solomon left the company Saturday night. Robert Ingersoll is lecturing to-night on Abraham Lincoln to a packed house. Commencing Thursday, the Columbia College Dramtic Club, in Ivanhoe up to Date.

The Girard Avenue is still drawing to the capacity, owing to a capital stock company, careful preparation and handsome staging. Bob proved a great winner, and is followed to-night by Under the Gaslight to a crowded house.

John T. Kelly in McFee of Dublin drew splendidly at the Empire. He has a severe throat affection which hinders his success somewhat. To-night, Bessie Bonehill in Playmates is pleasing a large house.

At the Broad the opening of Francis Wilson's last week with Erminie shows a falling from the first night of the engagement.

Lady Windermere's Fan at the Chestnut Street Theatre had a good week. The final week opened to-night to a great house.

Denman Thompson is not greatly missed from the cast of The Old Homestead, since Odell Williams gives it all the warmth and pathos of the original. The general company is also efficient in every way. To-night it has another great attendance.

Jane closed its fortnight at the Walnut. The business has been light all the way through, except during the holidays. Hugh Fay in a new play, Two Old Chums, opened to-night to a good house.

Fay scored an immense hit. At the end of the first act he had two curtain calls. Polly Holmes, Loduski Young and Jessie Bradbury have good parts. William Humphrey, Arthur Buchanan and Tom Flynn all scored. The new piece is undoubtedly a winner. The house is nearly sold out for to-morrow and Wednesday nights.

The Auditorium has had a great pecuniary week with the Rentz-Santley company, the great feature of which was the musical act of Luigi Dell Oro. The London Theatre Specialty company has a packed house this evening.

The Vendetta at the Standard showed a company of medium strength and drew well. On Thursday and Friday nights Manager Speck will throw from the roof of the theatre to the boys in the street, one hundred dollars in small coin. There will probably be more policemen there than small boys. To-night Across the Trail has a good house.

Forepaugh's stock company disbanded Saturday night, but the prominent members will be seen upon occasions. Faust's second week was fully up to the great receipts of the first. The loss of such people as Fanny MacIntyre, George Learock and Daisy Lovering, will be severely felt by patrons. Matinees will be given every day hereafter, beginning to-day with The Soudan, which had a crowded attendance.

At the Lyceum The City Club had a fine week, and is followed by the Fay Foster Burlesque company, which had a good matinee to-day.

The Hustler is at the National this week.

The Star, under the management of St. Ormond and Benton, is still doing a great business. Forty-seven new people commence to-day, headed by Lydia Yeamans-Titus. The management has put in a new electric plant, and the auditorium is as bright as noonday.

The Bijou is always crowded. Fifty-one new people are here to-day, among whom are Bryant and Richmond. This is their home, and their reception at the afternoon performance was in the nature of an ovation.

EDWIN RUSHTON.

ST. LOUIS.

The Police Stop a Dance—An Actor Probably Fatally Hurt in a Row—Attractions.

[*Special to The Mirror.*]

ST. LOUIS, Jan. 8.

James O'Neill opened at the Grand Opera House to-night in Monte Cristo. It has been four years since its last presentation here, and its revival met with a very warm reception.

Felix Morris commenced a return engagement in St. Louis at the Olympic Theatre last night, giving Kerry and The Paper Chase. The attendance last night promised a renewal of the artistic hit he made on his last visit.

Kate Claxton opened in a new play called 1807, at the Hagan last night. The play was produced with special scenery, and Miss Claxton fully sustained her reputation as an emotional actress.

At Pope's, Gus Williams opened yesterday afternoon in April Fool.

Paul Kauvar opened at Havlin's yesterday afternoon.

The Meteors Specialty company opened at yesterday's matinee at the Standard.

A sensation last week was occasioned by the performance of a troupe of Moorish dancers from the Midway Plaisance, who opened at the Exposition Hall last Monday night. Their *dansedu ventre* on the opening night occasioned such criticisms in the daily papers that the police authorities suppressed the performance. Nick Roberts, the manager of the show, went to Cincinnati, and the company have been quarreling among themselves. Part of the troupe are playing in a free concert hall now, and the rest do not know what to do.

Two actors, W. F. Boyer and E. Maxwell, members of The Country Circus company that played at the Olympic Theatre week before last, got into a fight the latter part of the week, in a saloon, after the performance, and Boyer was severely hurt. The matter was kept quiet, and Boyer was taken to Cincinnati where the company played last week. It turns out that Boyer is severely hurt and may die.

John Curran, a member of The Dazzler company, is taking a rest here with relatives. He will rejoin his company the latter part of this week at Kansas City.

John W. Norton, manager of the Grand Opera House, has returned from New York and Pittsburg, where he spent some time on business.

The McCoy Sisters, last season with A Trip to Chinatown, rested here last week and joined The Meteors at the Standard Theatre yesterday.

Jane Stuart has resigned from Felix Morris' company. She will return to New York soon.

Charles Spaulding, proprietor of the Olympic, is in the city for a few days.

Five new people joined Paul Kauvar here.

The Loring Sisters, of this city, made a hit by their umbrella dance at Pope's.

Dagmar and Decellus rejoined the Bobby Gaylor company here last week.

W. C. HOWLAND.

CINCINNATI.

A Company Enjoined by a Local Manager—A Theatre Closed—Current Attractions.

[*Special to The Mirror.*]

CINCINNATI, Jan. 8.

Charles Frohman's Comedians are presenting Mrs. Grundy, Jr., to-night at the Grand, the cast including Joseph Holland, Thomas Burns, Herbert Standing, Henrietta Crossman, and Beverly Sitgreaves to an excellent house. The piece is entertaining throughout. De Wolf Hopper in Panjandrum next week.

The New South, with Joseph Grismer and Phœbe Davies in the leading roles, judging from its reception at the Walnut to-night, will duplicate its success of last season at the Grand. Next week, Land of the Midnight Sun, followed by the Conreid Opera company.

Fantasma packed Havlin's yesterday at both performances. A number of attractive specialties were introduced. Next week, Primrose and West's Minstrels.

The Midnight Alarm proved a very attractive card at Heuck's yesterday.

The Pike will remain dark this week and there is no immediate prospect of its being reopened. A number of its bookings, including the Conried Opera company, have been transferred to the Grand and Walnut.

Manager Fennessy, of the People's, having been successful in his suit in enjoining the Rose Hill Burlesque company from appearing at the Fountain this week, Manager Anderson was obliged to hastily conclude arrangements with the London Folly company. Yesterday's attendance was good and the programme satisfactory.

The Two Johns, with Phillips and Murray in the respective roles of Philip and Peter Johns, scored a hit at Robinson's yesterday. The part of the policeman is well portrayed by J. I. McDonald.

Weber and Fields' Specialty company is the attraction at the People's. James F. Hoey, McIntyre and Heath, John Carroll Abachi and Masand all came in for recognition.

Reah Starr will join the 8 Bells company this week.

William Rowles, who is doing advance

work for Clara Morris, was in town on Friday.

JAMES McDONOUGH.

PITTSBURG.

N. C. Goodwin Had to Speak—Marie Jansen Temporarily Indisposed—The Week's Attractions.

[*Special to The Mirror.*]

PITTSBURG, Jan. 8.

The first production of The Fencing Master in this city was given to-night at the Duquesne Theatre by the Whitney Opera company, and the house was crowded. Next week, James T. Powers.

At the Alvin, Conreid's Ferenczy Comic Opera company opened in The Tyrolean to a large audience. Laughing Heirs and Gasperone are underlined. Next attraction, Friends.

J. K. Murray in Glen-da-Lough packed the Bijou this evening. Mr. Murray is a Pittsburger and his popularity is a guarantee of a successful engagement. Clara Lane made a hit. The Span of Life follows.

At the Grand John L. Sullivan appeared in The Man from Boston. The specialties of Ida Lillian Abrams, Lillian Harper, Bobby Mack and Charles Nixon were the principal features of the performance. Hopkins' Specialty company follows.

At Harris' The Stowaway was given to a large audience. W. H. Powers follows in Ivy Leaf.

George Dixon and company opened at the Academy of Music to good attendance. Weber and Fields next week.

George C. Jenks has gone to New York on business.

Emil Haberkorn has resigned as leader of the Duquesne orchestra, owing to ill health. A complimentary matinee benefit will be tendered him on Thursday at the Duquesne—when the combined orchestras of the various theatres will give a concert. Mr. Haberkorn will shortly go to California.

Marie Jansen was taken suddenly ill at the Alvin on Wednesday afternoon before the rise of the curtain, and was unable to appear. A substitute took Miss Jansen's part and gave a very acceptable performance.

Nat Goodwin was called before the curtain at every performance during his engagement at the Duquesne, and forced to make a speech. His remarks were in his usual felicitous style, and received hearty applause.

E. J. DONNELLY.

CLEVELAND.

De Wolf Hopper, Primrose and West, Spider and Fly, and Other Attractions.

[*Special to The Mirror.*]

CLEVELAND, Jan. 8.

The Euclid Avenue Opera House was crowded to-night with an enthusiastic audience, who were kept in good humor by De Wolf Hopper and company in Panjandrum. They remain all the week, and from the advance sales will do good business. A Milk White Flag follows.

Primrose and West and a good company of minstrels opened a week's engagement at the Lyceum to-night to a good house. They will be followed by W. H. Powers in Glen-da-Lough.

At Jacobs' to-night, M. B. Leavitt's Spider and Fly company opened a week's engagement before a good house. The Stowaway is next week's attraction.

Irwin Brothers' company commenced a week's engagement at the Star this afternoon to a big house. The National Lodge, K. of P., will take a benefit during this week. George Dixon's company next week. The Star now gives a matinee every day.

Manager Charles Henshaw and Treasurer Brady of the Lyceum, were remembered by employés with elegant holiday mementoes.

Manager Hartz induced Charles Frohman to allow Mrs. Grundy, Jr., to be presented in this city last week.

WILLIAM CRASTON.

LA BELLE RUSSE.

[*Special to The Mirror.*]

MIDDLETOWN, N. Y., Jan. 8.—Mabel Eaton in the title role of David Belasco's La Belle Russe opened at the Casino to-night to a large and fashionable audience. Company and play made a decidedly favorable impression.

E. L. SEYBOLT.

IBSEN'S GHOSTS.

An artistic performance of Ibsen's Ghosts was given under Charles J. Bell's management on Friday afternoon, at the Berkeley Lyceum. It was the first time this play had been acted here in English.

Ghosts is a nasty play—totally distasteful to healthy persons. It seemed, however, to give infinite delight to W. D. Howells, the poet Aldrich, the novelist Boyesen, and various other literary persons and their followers who were present. It is a curious fact that men of this class rarely find pleasure in the normal intellectual pleasures of ordinarily intelligent human beings, but they must needs seek diversion in directions that assure them that comparative degree of "exclusiveness" and isolation which their fine-spun organizations require. Ghosts answers their purposes admirably, for it is a piece that no one less than a "faddist" would possibly stomach.

It teaches no new lesson; it serves no moral or scientific purpose. It merely exhibits the results of hereditary disease and of marriages contracted by women with wealthy profligates. The central figure is a "wormeaten" (that is the dramatist's expression) young man who becomes a paretic, happily without accomplishing an incestuous alliance that his mother approves. The persons of the play and the slender story that serves to reveal their hateful characteristics and physical horrors are fairly ulcerous, inspiring only disgust!

And yet it must be admitted frankly that the play splendidly reveals Ibsen's wonderful technical skill and his marvellous power as a writer of pregnant dialogue. Its very merits, however, serve to intensify the regret that such a master consents to prostitute his abilities to a hideous theme like that of Ghosts.

The play was acted superbly. Courtenay Thorpe gave a remarkably artistic and truthful interpretation of the character of Oswald. Its vividness was startling in the extreme. He had assimilated the requirements of the role perfectly.

Another admirable personation was the Pastor Manders of Arthur Lawrence. He acted in the exact spirit of the character; his enunciation was beautifully clear, and his make-up was a triumph. Here is an actor that would prove invaluable in a metropolitan stock company.

Herbert Leonard was capital as Engstrand, the drunken, snivelling, rascally carpenter. His performance was essentially Ibsenish.

The long and difficult role of Mrs. Alving was excellently played by Ida Jeffreys Goodfriend, who assumed it at very short notice. Eleanor Lane looked and acted the beautiful and wilful Regina to the life.

CHARLES WARNER MAY COME.

A notice was posted at the American Theatre on Saturday night that The Voyage of Suzette, which had run two weeks, would be withdrawn in two weeks. It is said that T. Henry French spent $22,000 on the costumes, $50,000 in one way and another, and that he has lost $5,000 a week on it so far.

Mr. French has made an arrangement with Charles Frohman by which he will present at the American, beginning Jan. 22, a drama entitled Poor Girls. It is by Guy de Maupassant, and was first acted in this country some months ago at the Germania Theatre. It will be played by a special cast. The engagement will be limited to two weeks. Kitty Cheatham will probably have a part in it.

After Poor Girls, Mr. French will make an elaborate production of A Woman's Revenge. Some of the actors in Suzette will be engaged to appear in it. This is the last melodrama from the pen of Henry Pettitt, the English dramatist who died two weeks ago. It is running at the Adelphi in London, with Charles Warner, Mary Rourke and Alma Stanley in the cast.

It is likely that Mr. Warner will come to this country at once to make the production of A Woman's Revenge and to play the leading role.

THE MIRROR obtained this information last night on the best possible authority—that of T. Henry French.

THE ALBANY THEATRE BURNED.

The Albany Theatre was completely destroyed by fire on Saturday. The alarm was sent in at 11:45 A. M., and in an hour the house was a mass of ruins. The cause is supposed to have been a gas jet in one of the dressing-rooms of the theatre. The Captain Herne company, which was playing an engagement of three nights, loses everything. The members are stranded, and the theatrical people staying in town gave a concert for their benefit Sunday night. The theatre has an interesting history, many of the leading stars having appeared there at one time or another. Charlotte Cushman's last appearance in Albany was in this house. It was built in 1870, and opened with the late John S. Dickerman as manager. The first dramatic performance given was for the benefit of Frank Lawlor. The house was badly damaged by fire on March 11, 1872. It was rebuilt and opened again on August 15, 1872. It was at one time the leading theatre in the circuit conducted by H. R. Jacobs and F. F. Proctor, and after the dissolution of that firm it came into the hands of Mr. Proctor alone, and he conducted it as a combination house, playing only first-class attractions. When Mr. Proctor became the lessee of the Leland Opera House, he turned the Albany into a popular priced house, and as such it has made a good deal of money. It was at the time under the management of C. H. Smith, Mr. Proctor still being the lessee. H. P. Soulier, of the Leland, owned most of the scenery and properties and estimates his loss at about $10,000. It is impossible to state whether the house will be rebuilt.

DUFF AND MISS HELYETT.

Charles Frohman received the following telegram yesterday from Mrs. Henry Thomas, of the Academy of Music, in Montreal:

> Telegram from Duff says he is going to play Helyett. Have you given him permission? Answer quick.

Mr. Frohman telegraphed Mrs. Thomas that Duff had no right to Miss Helyett, and that he would not allow him to perform the opera in Montreal or anywhere else.

Alf. Hayman, of Mr. Frohman's staff, told a MIRROR representative yesterday that he didn't think Mr. Duff would venture to produce Miss Helyett without authority.

"Mr. Frohman allowed Mr. Duff to perform Miss Helyett in California," said Mr. Hayman, "on condition that he should pay royalties promptly. It cost about $50 to get the music and parts copied, with other incidental expenses. Mr. Frohman never received one cent of royalty, and consequently had to take measures to stop the Duff performances of Miss Helyett."

THE LATEST CHANGES.

On Sunday in New Orleans Marie Tempest and Julius Steger will leave The Algerian. They will join The Fencing Master in this city on Jan. 22. Adele Ritchie will succeed Miss Tempest. Laura Schirmer-Mapleson will withdraw from The Fencing Master at Pittsburg on Saturday. Hubert Wilke has been transferred to The Algerian. Fred. Solomon left on Saturday in Philadelphia. Later he will join Pauline Hall. [illegible] Carroll succeeded him in The Fencing Master.

OBITUARY.

William Henry Kennedy, ventriloquist and song writer, died at his home, 2[illegible] State Street, Brooklyn, at midnight, last Wednesday, of acute Bright's disease. But about two weeks before the deceased had performed at the Columbia Theatre, for the benefit of a charity. Mr. Kennedy, who had been twice married, lost his second wife several years ago. He was born in Manchester, England, and in early life taught school and followed the sea. He came to Canada in 1871, and soon afterward settled in this country, where he became a professional ventriloquist, and a great favorite. His first New York appearance was under the management of Tony Pastor. The deceased managed theatres in New York and at Coney Island, but was not successful. He was noted as a song writer, although not a musician, and among his compositions were "Empty is the Cradle," "A Flower from Mother's Grave," "Little Empty Stockings," "Hush, Don't Wake the Baby," "Mollie and I and the Baby," and "I Had Fifteen Dollars in My Inside Pocket." The deceased was Past Exalted Grand Ruler of Brooklyn Lodge of Elks, and a member of the Catholic Benevolent Legion. He leaves two sons and three daughters. The funeral took place on Sunday afternoon from his late residence, and the interment was in Holy Cross Cemetery, Flatbush.

Charles Garwood died on Sunday at Greenville, South Carolina. For more than a year he suffered from consumption. He was about forty years old. He left a wife. He was well known in the theatrical business. He belonged to the firm of Whitney, Brady and Garwood, which controls a chain of theatres in Canada, Michigan, Ohio and New York. He made his first success in managing a circus. His funeral will take place on Wednesday.

Charles Meyer, proprietor of the Wigwam Theatre, San Francisco, died in that city on Christmas Day after an illness of but a few days. The deceased was formerly a musician and leader of the orchestra in this theatre, which he had owned for the past four or five years. He was about fifty-five years of age. He leaves a widow and five children, four sons and a daughter, the eldest being thirty years of age and the youngest fourteen.

Mrs. George Holland, wife of the manager of the Girard Avenue Theatre, Philadelphia, died on Christmas Day. Her maiden name was Anna Craig Fulton, her father being Samuel H. Fulton, a veteran of the Mexican war. Mrs. Holland was prominent in philanthropic work, and was well known in local musical and literary circles.

John Gusinger, master carpenter of Miner's Newark Theatre, committed suicide by hanging on Dec. [illegible]. He had been connected with the theatre ever since its erection. He was treasurer of the Theatrical Mechanics' association, which attended the funeral.

Ben Stacey, of John Dillon's company, died suddenly at his home in Watertown, Wis., on Dec. 27. Mr. Stacey had gone to his home to spend the holidays, and his sudden demise is deeply deplored by all his old comrades and friends.

The father of Dan McCarthy, the playwright and actor, died in Jersey City on Dec. 23, aged 73 years. A requiem high mass was celebrated on the morning of Dec. 26, and the remains were placed in a vault.

Otto Singer, a musician, well known among those prominent in music, was found dead in bed at No. 325 East Nineteenth Street last Wednesday morning, from heart disease.

Mrs. Emily Rush, the mother of Mrs. Stuart Robson, died recently in Chicago. She was the daughter of an English army officer named Waldron.

W. W. Lloyd, a noted essayist upon Shakespearean subjects, died recently in England.

Signor Berardi, a baritone of note, died on Sunday in Lyons, France, aged forty-six.

OUR ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

Maxwell, the magician, and Charles Brinner, the mind reader, have joined forces. They are preparing a silent second sight act. They will present it for the first time before the Press Club next month.

The Rev. Dr. George Thomas Dowling has ended his lecture tour through New England, and will shortly go West under the management of the Redpath Lyceum Bureau. His list of subjects is: "Bringing Up a Parent in the Way He Should Go," "Clambering Up, or Forces That Win," "The Good Old Times," and "Wooing and Wedding, or Double Beau Knots, by One Who Has Tried Them." A year ago Dr. Dowling, after twenty years of continuous work as a clergyman, advised by his physician, decided to take a respite from pastoral labors. Accordingly, notwithstanding the unanimous protest of his official board, he surrendered a salary of $6,500 and began to lecture and engage in literary work. He is now announced by the Redpath Bureau as one of its star attractions. It is said he possesses in an unusual degree the power to present a thoughtful address, classical in finish, but at the same time, bubbling with keen humor.

Frank Lincoln, the humorist, has returned from a highly successful tour through Pennsylvania and is now at the St. Cloud Hotel.

"Yours merrily," Marshall P. Wilder, gave a luncheon at his apartments in the Alpine, at Broadway and Thirty-third Street, on Sunday afternoon at one o'clock. It was designed as a compliment to his friends and as an opportunity for Mr. Wilder's companion entertainers to become better acquainted. Many of the latter were unable to be present in consequence of the fact that they were on tour. But there was enough of them present to make an excellent showing. There were twenty-eight covers. The table was outlined like a dumb-bell. It was handsomely decorated with ferns. Mr. Wilder sat at one of the tables; his father, the venerable Doctor Wilder, at the other. The guests were Col. John A. Cockerill, editor of the *Advertiser*; Joe Kerr, Sam Sothern, Ernest Jarrold ("Micky Finn"), Judge William B. Green, J. Alexander Silverberg, Fred. Emerson Brooks, Harry M. Denton, William R. Wilder, E. F. Kendall, Henry Frith Wood, G. R. Miner, of the *Herald*; S. M. Spedon, editor of *Talent*; Frederic Edward McKay, of THE MIRROR; Robert H. Hatch, A. V. Serrano, W. E. Mandeville, Adrian Plate, J. H. Alpuente, Alexander J. Brown, Edwin Bush, Jr., Walter Wale and Alfred E. Pearsall. After the coffee, Mr. Wilder became toastmaster. He said it was a very great pleasure for him to think that he was instrumental in bringing together so many of his brother entertainers; that what they all needed more than anything else was banding together, as many of their interests were identical. He called attention to the valuable services of Mr. Spedon, the editor of *Talent*, a bright monthly devoted exclusively to their affairs, and to the boon given their profession by the introduction in THE MIRROR of "Our Entertainers," the only weekly medium for news and communications from them. Mr. Wilder then called upon Mr. Cockerill, who said that in this work-a-day world a man that could make laughter was entitled to the highest credit. "Micky Finn" told a pathetic story about Micky Finn's Christmas presents. Mr. Brooks gave a recitation, with piano accompaniment, on the Yosemite. Mr. Spedon delivered with comic effect a humorous selection. Judge Green, who is the funny man of the Brooklyn *Eagle*, told how he got the title of "Judge"—it came from the town of Flatbush, L. I. Adrian Plate performed some inexplicable card tricks. Other speeches were made by Messrs. Hatch, Wood, Bush, McKay and Brown. Mr. Wilder gave his clever parody on melodrama. It was not until half-past eight that the guests departed. An outcome of Marshall P. Wilder's lunch at the Alpine was a committee composed of W. B. Greene, S. M. Spedon and Mr. Wilder to organize an association of entertainers that shall have officers, regular meetings and as an object the establishment of some system. The committee will meet again within two weeks at Mr. Wilder's apartment in the Alpine.

A. P. Burbank is rusticating in Southern California.

Ridley and Son's Relief Society will give a minstrel and vaudeville entertainment at Chickering Hall on the evening of Jan. 24.

Judge W. B. Greene, of the Brooklyn *Eagle*, has returned from Nova Scotia where he delivered his humorous sketches before large audiences.

Adrian Plate, the magician, filled eighteen engagements in November and twenty-three in December.

Locke Richardson and Eli Perkins appeared at the Lotos Club on Saturday night.

Fred Emerson Brooks, the Californian poet and humorist, can not complain that times are dull. He has just returned to New York from a three weeks' Western Lyceum tour, and he will start off shortly through Pennsylvania, Indiana and Ohio, returning to New York on Feb. 18.

Phipps and Alpuente are arranging a concert to be given at Chickering Hall on March 6. They have engaged Brooks and Denton, Rose Brothers, Vessa L. Osborn, and Master Walter Leon.

"Micky Finn," Ernest Jarrold, appeared for the first time at a New York theatre on Sunday night at Herrmann's. His friends turned out to cheer him. He made a hit.

MATTERS OF FACT.

Henry Burkhardt is winning praise everywhere for his excellent work as Rudolphe in the Black Crook.

Jacob Litt has secured the play Ole Olson, which will be re-written by its author, Gus Heege. J. H. Stunk's lease on the play will expire May 1, 1894, when it will become Mr. Litt's property. Mr. Litt intends engaging an all star cast and will make the comedy as strong an attraction as any now under his control.

Edward J. Swartz, author of a number of successful plays among which are The Governess, Dad's Girl, The Clipper and The Syndicate can also be addressed at 118 South Third Street, Philadelphia, Pa.

In another column Proctor and Turner give notice to theatre managers that their trouble with Robert B. Mantell has been amicably arranged pending final settlement of the litigation, by which they continue as sole managers, and all dates must be fixed and money paid to them.

A. E. Wills, agent in advance for a number of well-known attractions, is at liberty. His address is Grand Opera House, Bloomington, Ill.

L. Goldsmith, Jr., manufacturer of Goldsmith's XX professional steel trunks, has gotten up a neat and pretty make up box, size 10x7x4, which can be bought at his factory, Sixth Avenue, corner Forty-first Street, [illegible]

The Hotel Sowles at Urbana, O., has changed hands and is now under the management of Robert Bell, until recently proprietor of the Hotel Faurot, Lima, O. Special inducements are offered the profession.

G. A. Valentine, manager of the Patton Opera House, Patton, Pa., has some good open time between Jan. 10 and March 10. His house seats 700 people, and the town has a population of 5,000.

Max Fehrmann, for three seasons musical director of the Hanlon's Superba and Fantasma companies, is disengaged owing to the destruction of the Hanlon's Superba property at the recent burning of the Globe Theatre, Boston. Mr. Fehrmann is competent and reliable, and may be addressed at 652 Carroll Street, Brooklyn, N. Y.

That the Taylor Trunks have a wide reputation is shown from the fact that the Sisters Braatz have sent from Havana, Cuba, for one of their trunks. The Waite Comedy company carry thirty-six of their trunks, Acting Manager E. M. Crane having one that has been in use over ten years.

D. R. Young has gone to his home in Niantic, Conn., but he is still in the field.

Frank Lander is at liberty owing to the closing of Olaf in Philadelphia last Saturday night.

John A. Forepaugh wishes to hear from managers of first-class attractions, melodramas preferred, not having played cheap-priced houses in Philadelphia. Time for the rest of the season is open at his house.

Manager John F. Cosgrove's lease of the Lowell Opera House, Lowell, Mass., will expire on Oct. 1, 1894. The proprietors and builders, Fay Bros. and Hosford, will then assume the management. The house was built in 1890 by architects J. B. McElfatrick and Sons of New York and is one of the finest in New England. It is the determination of the incoming management to play only first-class attractions.

Josepha Crowell, the versatile character actress, who played Abigail Prue with marked success in The County Fair two years ago, and who last season appeared with The Country Circus, and originated the part of Roxanna Prue, in Ezra Kendall's new play, The Substitute, this season, is now at liberty for stock or first-class combinations. Managers will find Miss Crowell equally adapted to comedy, character, or dialect parts.

Joe Cawthorn has proved a decided success as the principal comedian of the Patti Rosa company.

Mrs. J. L. Morgan has made a decided hit as Dame Barbara in Springer and Welty's Black Crook company.

The Uncle Tom's Cabin company under the management of L. W. Washburne, and owned by G. W. Stetson, carrying a company of fifty people, has been doing a big business everywhere.

Walter B. Woodall is at liberty for the rest of the season. He may be addressed in care of the agents or at 16 West Twenty-seventh Street.

The Spangler Opera company wants immediately a good prima donna soprano, contralto, baritone, tenor, comedian, and a number of chorus people. Address at once at Syracuse, N. Y.

Married.

RELLA—DILKS.—At Medora, Ill., on Dec. 27, Frederick Rella to May Treat Dilks (Mrs. Joseph D. Clifton).

JORDAN—TEMPLE.—Arthur Jordan and Daisy Temple, by the Rev. Dr. Paley, of St. Luke's Church, New York.

COLEMAN—MILLARD.—John A. Coleman and Laura Millard, on New Year's Eve, at the Little Church Around the Corner.

Died.

KENNEDY.—William Henry Kennedy, in Brooklyn, on Jan. 4, aged thirty-nine years.

STACEY.—Ben Stacey, suddenly, in Watertown, Wis., on Dec. 27.

GARWOOD.—Charles Garwood, of consumption, at Greenville, S. C., on Jan. 7.

SINGER.—Otto Singer, suddenly, from heart disease, in New York city, on Jan. [illegible]

RUSH.—Mrs. Emily Rush, in Chicago.

CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

business Dec. 28. J. E. Toole in Killarney and the Rhine to fair business 29.——ALTMEYER'S THEATRE: The Midnight Alarm pleased a good audience 30. W. S. Cleveland's Minstrels gave a fair performance 1. Thomas Q. Seabrooke in The Isle of Champagne drew a large audience 2.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): After nearly two weeks' darkness the Opera House was again opened for the performance of My Jack, Dec. 29; first-class attraction; good business. The Burglar to a fair-sized audience 30. On New Year's Day a local co. from Easton, headed by William Lutz and Sallie Hall, put in an appearance for two performances of Love Among the Breakers. The matinee was very poorly attended, and the evening performance was abandoned, only a few persons venturing out. The Limited Mail did good business 2. Bartholomew's Equine Paradox 4-6; Black Crook 9; Railroad Ticket 13; Howorth's Hibernicon 16; Cleveland's Minstrels 19; The Wicklow Postman 25; Lights o' London 27; C. T. Ellis 31.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): Ole Olson to a well-pleased and well-filled house 3.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Howorth's Hibernica to a small house Dec. 27. The Flying Vulture pleased a good-sized audience 28. George H. Adams, family, and co. in The Country Terror drew large audiences 2, 3.——ITEM: Leroy Davenport, of Middletown, Pa., who is only six years of age, and traveling with The Country Terror, performed wonderful feats on the bicycle.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): London Sports 1; S. R. O. Some of the co. did not know their parts. Flying Vulture 3, 4; first night small house, second well filled.——ITEM: Manager Shotwell requested The Flying Vulture co. to remain one night more, being booked only for 3. They proved one of the best attractions here this season.

RHODE ISLAND.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (W. E. Smith, manager): Ingomar, by E. P. Sullivan and stock co. 1-6; good houses. Max Freeman returns from the west to rejoin Lothrop's ranks.——MUSIC HALL (Lawrence Manning, manager): Mr. Potter of Texas 28 to general satisfaction.——ITEM: Lawrence Manning will shortly appear at Music Hall in Hearts Broken by W. S. Gilber, assisted by the Talma Dramatic Club of Providence.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Thomas E. Shea and a good co. closed the week of Dec. 30 to very satisfactory business. Mr. Shea made a good impression in his former engagement which has been strengthened. He presents his series of standard plays in a more satisfactory manner than many more pretentious organizations did. He was the recipient of many social attentions while here. Mr. Potter of Texas had a good house 1. John Drew, who canceled and re-booked for 8 will have a large house in The Masked Ball.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager): Pat Rooney Comedy co. 1; fair house. Little Em'ly 6.——MUSIC HALL: Fay Foster co.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Marie Wainwright engagement first half of last week was artistically a success, but hardly so pecuniarily. The Princeton Glee Club Dec. 28 to a large and fashionable house. Warde-James comb. 1-3 drew good houses in The Lion's Mouth, Francesca da Rimini and Damon and Pythias. Each play was admirably staged and strongly presented. Donnelly and Girard 4-6 in The Rainmakers. Patti 8. R. E. Graham 12, 13.——THE GRAND (Curry and Boyle, managers): Dark.——THE BIJOU (J. H. Ritter, manager): Alma Heywood in [illegible] Folks has a royal reception here, and was greeted at every performance with large and delighted audiences. Charles A. Loder in Oh, What a Night! is the attraction this week. He is supported by a good co., and so far has had crowded houses. Murray and Mack in Finnigan's Ball 8-13.——ITEM: W. W. Freeman, who for some time past has been treasurer of the Bijou, has resigned to engage in the advertising and posting business. He and Manager J. H. Ritter, of the Bijou, have formed the Nashville Billposting and Advertising co., and are prepared to do all business of this character in the best of style. Manager Ritter has appointed Hamilton Love to succeed Mr. Freeman. The price of seats for the Patti engagement will be $5, $4, $3, and $2. The advance sale opens 4, and the indications are there will be a great rush for seats.—The hard times continue to have a bad effect on the attendance at the theatres, and I see very little hope for any immediate improvement in this respect.

MEMPHIS.—GRAND OPERA HOUSE (F. S. Brugman, manager): Kate Claxton in The Two Orphans Dec. 28-30 to fair business. Donnelly and Girard in The Rainmakers 1-3 to large and enthusiastic audiences.——THE AUDITORIUM (B. M. Stainback, manager): The Princeton Glee Club 27; good house. Belva Lockwood lectured to a fair house 28; subject: "Is Marriage a Failure? No, sir." Theodore Thomas' Orchestra to large and pleased audiences 29.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): [illegible], auspices Y. M. C. A.; Dec. 21; large business. Torbett Concert co. 26; fair house. Madame Villa Knox made her first appearance as a professional here in her native city 28 in Faust. She was assisted by Signor De Pasquale, of New York, and local talent. Friday night and Saturday matinee she appeared in Cavalleria Rusticana. Madame Knox (Mrs. Al. Roth) made a decided hit, and her singing was a revelation to those who had only heard her as an amateur. She has improved wonderfully, and our people are proud of so shining a star in the musical world. Signor De Pasquale captured the audience. Signor Campobello, Miss Hornsby, and Miss Carter all made decided hits. Good houses greeted each performance. Mr. Al. Roth, husband of Villa Knox, is in the city.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and [illegible], managers): Blue Grass Dec. 28, 29 to good houses. Ole Olson 6.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Dark.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Marie Wainwright in Man and Wife attracted a large audience Dec. 26. The dramatic event of the season was the presentation of Julius Cæsar, given by amateurs under the management of Oliver Taylor (formerly of the M. Leon-Fawcett co.), for the benefit of the associated charities. The house was packed, and standing room was at a premium. Sixty people took part. Blue Grass was the New Year's attraction, and packed the house 1, matinee, and fair house in the evening.

TEXAS.

DALLAS.—OPERA HOUSE (George Anzy, manager): Archie Boyd in Country Squire Dec. 19, 20 to small business. Shipped by the Light of the Moon 25; Niobe 26, 27; well pleased but rather small attendance. Peyton Comedy co. 1; Charles L. Davis' Alvin Joslin co. 3.

EL PASO.—MYARS' OPERA HOUSE (J. J. Stewart, manager): Charles L. Davis in Alvin Joslin Dec. 27 to the capacity of the house. Katie Putnam 6, 7.

TEMPLE.—BIJOU OPERA HOUSE (James Rudd, manager): London Gaiety Girls Dec. 18; business fair. Noss' Jollity co. 21; big house; fine performance. Peyton Comedy co. 25-30.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Hettie Bernard-Chase Dec. 28-30; business fair. Niobe was presented to a large audience 30. The Noss Jollity co. 5; Little Trixie 6.

GREENVILLE.—OPERA HOUSE: Maida Craigen and Frederick Paulding played return date Dec. 25 to large business. Hettie Bernard-Chase 4; Helen Russell 15; Peck's Bad Boy 22; By Wits Outwitted 24.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Abbott and Tillotson's Niobe co. Christmas matinee and night to S. R. O. Shipped by the Light of the Moon 26; full house.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby & Walker, managers): The [illegible] Comedy co. in repertoire Dec. 24-27, with exception of Christmas night; light houses. Charles L. Davis in Alvin Joslin 29, 30; good business. A Pretzel opened 31 to a fair house.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Harrison's Select Players closed engagement Dec. 30 to one of the best week's business of the season.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Dewey-Heywood Concert co. Dec. 25, matinee and night, to good patronage; excellent performance.——ITEM: The Christmas MIRROR is magnificent, and all the copies that came here are sold.

NAVASOTA.—OPERA HOUSE (M. Gabert, manager): The Pretzel to fair business Dec. 21. Noss Jollities to good business 26. Duncan Clark's Female Minstrels 8; Arlington Minstrels 10; Peck's Bad Boy 11; Little Trixie 16; Helen Russell 24.

SHERMAN.—OPERA HOUSE: The London Gaiety Girls 1; full house of the sterner sex. Noss Family 3.

M'KINNEY.—OPERA HOUSE (W. H. Sims, manager): Arlington's Minstrels Dec. 26; deservedly poor business. Noss Jollity co. 2.

YOAKUM.—OPERA HOUSE (B. P. Stephenson, manager): The King Comedy co. in The Henrietta, under the name of The Millionaire of Wall Street, and also Mark Twain's Gilded Age, Dec. 20, 21 to well filled houses. Duncan Clark's Female Minstrels 1; A Pretzel 5, 6.

AUSTIN.—OPERA HOUSE (Walker and Rigsby, managers): The Opera House had no attraction holiday week excepting a Kirmess given for the benefit of poor children of Austin. Alvin Joslin 1; Grau Opera co. 8-13.——ITEMS: Howard Long, former treasurer of Austin Opera House, has accepted a position as head clerk in M. B. Curtis' Driskill Hotel, and later will probably manage Mr. Curtis' new opera house.—All the copies of the Christmas MIRROR were sold at every news-stand the first day of their arrival here. No other paper on the counters fared half so well.

HOUSTON.—OPERA HOUSE (E. Bergman, manager): The Noss Jollities Dec. 26; fair business. Pocahontas by local talent to satisfactory houses 27, 28. Peck's Bad Boy 29, 30, with matinee; good co. and satisfactory business.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): A Trip to Chinatown Dec. 28, 29; good houses. Fanny Davenport next.

VIRGINIA.

RICHMOND.—MOZART ACADEMY OF MUSIC (Thomas G. Leath, manager): Lillian Lewis presented Credit Lorraine to S. R. O. at two performances on New Year's Day. On her second night she presented her new play, which her co. has been rehearsing here for the past week—Good-bye, Sweetheart. The play was fairly well received, but if Miss Lewis wants to make the play a success she will have to improve her support, which was only fair. Mrs. Tom Thumb next.——NEW RICHMOND THEATRE (Thomas G. Leath, manager): Aunt Bridget, presented by George W. Monroe's co., drew large and well-pleased houses at two performances 1.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Lincoln J. Carter's Tornado 1; small house. Monroe in My Aunt Bridget 3; good house.——ITEM: The management is putting in new scenery, and have added a new curtain.

PETERSBURG.—ACADEMY OF MUSIC: Dark week of 1-6.

DANVILLE.—ACADEMY OF MUSIC (Colonel J. H. Neal, manager): Remenyi Grand Concert co. Dec. 30; large and well-pleased audience. Mrs. General Tom Thumb, with her Liliputian co., 2, matinee and evening, had good paying business. Lillian Lewis 4; the Tavary Grand English Concert and Opera co. 5.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Hill, manager): [illegible]'s U. T. C. Dec. 28; packed house.

VERMONT.

RUTLAND.—OPERA HOUSE: Black Crook to a large audience Dec. 22. Keeley Minstrels (home talent) to a very large audience 27. Agnes Herndon in La Belle Marie to a fashionable audience 28.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Hands Across the Sea 4; large business.

WASHINGTON.

SEATTLE.—THEATRE (John W. Hanna, manager): Fanny Davenport in Cleopatra and La Tosca Dec. 18-21; S. R. O. first night; most satisfactory performances. Frank Daniels in Little Puck 22, 23; large houses.——CORDRAY'S THEATRE (R. F. French, manager): Rosedale 18-23, and Love and Duty were presented by the stock co. 25-30 to good business.

TACOMA.—THEATRE (John W. Hanna, manager): Fanny Davenport in Cleopatra Dec. 22, 23; big houses. U. T. C. (Sutton's): Christmas matinee and evening to fair business.

WEST VIRGINIA.

MOUNDSVILLE.—OPERA HOUSE (John Higgins, manager): Stetson's U. T. C. 11; D. M. Bristol's Equine Wonders 22, 23; Guy Brothers' Minstrels 15.

WHEELING.—OPERA HOUSE (F. Riester, manager): Powell, the magician, 1; pleased two large audiences. Wilfred Clarke 9, 10; Robin Hood 11; Roland Reed 12, 13.——GRAND OPERA HOUSE (Charles Feinler, manager): Russell Brothers' Comedians 28-30; splendid business. Midnight Alarm 1, 2; A Modern Heroine 15-17.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Tornado to good business Dec. 29; N. C. Goodwin 8.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): John Dillon 5.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Dark week of Dec. 25-30. Reed's Comedians 1-6.

EAU CLAIRE.—OPERA HOUSE (O. F. Burlingame, manager): Walker Whiteside in Hamlet Dec. 27. His performance of the Prince was enthusiastically received, but his support was very poor. Blue Jeans 28 to good business. Lost in New York 4.——ITEM: Theatrical business is improving in this city.

LA CROSSE.—THEATRE: Walker Whiteside Dec. 26; poor house. Blue Jeans 30; Paul Kauvar 1; medium house.——ITEM: Manager Condon has relinquished his lease of this house. It is said the directors will now secure a man to run the house for them on a percentage.

WEST SUPERIOR.—GRAND OPERA HOUSE (John T. Condon, manager): Blue Jeans Dec. 27 drew half a house which enjoyed this realistic play. Walker Whiteside opened to a very small house 30 in Othello. He was suffering from a severe cold.——ITEM: The Christmas MIRROR has the largest sale here of any holiday journal offered for sale.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Evelyn Gordon co. Dec. 24-26 at cheap prices to small business.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Howard Athenæum co. 4; A Trip to Chinatown 17; Barlow Brothers' Minstrels 24.——ITEMS: Messrs. Friend and Brennan have exhibited commendable enterprise in booking some of the best attractions for this season, among them the Athenæum co., Fanny Rice, and others. Cheyenne has the reputation of being the best one-night stand in the United States.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Robert Mantell opened 1 to packed house. He presented Monbars in the afternoon and The Face in the Moonlight in the evening, and was enthusiastically received at each performance. Thomas Q. Seabrooke in The Isle of Champagne 4-6; Wilson Barrett 8-13.——TORONTO OPERA HOUSE (J. B. Morris, manager): McCarthy's Mishaps to S. R. O. at each performance. Barney Ferguson and John Moor introduced many new songs which were well received. Pulse of New York 8-13.——ACADEMY OF MUSIC (J. C. Connor, manager): The Castaways with Harry Lindley was presented to crowded houses 1. The Dark Side of New York will be put on 4 and will run the rest of the week. The Irish Statesman 8-13.

LONDON.—THE GRAND (A. E. Roote, manager): W. H. Powers' Irish drama The Ivy Leaf drew good houses Dec. 27, 28, as did also Frank Tucker's co. in a return engagement 30. On Jan. 1, 2 large audiences were entertained with Sheppard's colored views of the World's Fair introduced by artist W. E. Ramsay in an interesting and humorous style. M. B. Leavitt's Spider and Fly 3; Rice and Barton's Comedians in Razzle Dazzle 4; Robert Mantell 6.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Charles Cowles opened New Year's matinee to a small house in The Bassters. Duff Opera co. in repertoire 8-13.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Wilson Barrett opened New Year's matinee 1 to a large and enthusiastic audience in Ben-My-Chree and repeated his success of last season. At the close of the play Mr. Barrett and Maude Jeffries secured three curtain calls and Mr. Barrett had to respond to demands for a speech. In a few well chosen words he thanked the audience for the reception they had given and hoped that he might add many to the list of friends he had gained here last year. Virginius was presented at night to a crowded house. This will, without doubt, be the banner week of the season at the Queen's. Kellar 8-13.——THEATRE ROYAL (Sparrow and Jacobs, managers): A Pair of Kids opened 1 to big houses. Hands Across the Sea 8-13.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The California Opera co. 6; good business.

◆

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TEMPERANCE TOWN: Brooklyn, N. Y., Jan. 8-13.
ALABAMA (Bainbridge and Hamilton, mgrs.): Henderson, Ky., Jan. 9, Owensboro 10, New Albany, Ind., 11, 12, Richmond 13, Shelbyville 15, Greencastle 16, Washington 17, Louisville, Ky., 18-20, Terre Haute, Ind., 22, Lafayette 23, Kokomo 24, Marion 25, Logansport 26, Fort Wayne 27.
A COUNTRY SPORT (Peter F. Dailey): New York city Dec. 25—indefinite.
A BREEZY TIME (Fitz and Webster): Rockford, Ill., Jan. 9.
ACROSS THE TRAIL: Philadelphia, Pa., Jan. 8-13.
ALVIN JOSLIN (Charles L. Davis): Little Rock, Ark., Jan. 9.
ANNIE WARD TIFFANY (Charles H. Greene, manager): Naugatuck, Conn., Jan. 9, Waterbury 10, Birmingham 11, Bridgeport 12, 13, Bristol 15, Northampton, Mass., 16, Greenfield 17, Hoosick Falls, N. Y., 18, Binghamton 19.
AGNES HERNDON (Joseph A. Jessell, mgr.): Seneca Falls, N. Y., Jan. 9, Auburn 10, Syracuse 11-13, Buffalo 15-20, Montreal, P. Q., 22-27.
ALEXANDER SALVINI (W. M. Wilkison, mgr.): Taunton, Mass., Jan. 9, Fall River 10, Providence, R. I., 11-13, New London, Conn., 15, Norwalk 16, Willimantic 17, Middletown 18, New Haven 19, 20.
ARISTOCRACY (Frohman and Hayman, mgrs.): Brooklyn, N. Y., Jan. 1-13.
A BRASS MONKEY: Minneapolis, Minn., Jan. 8-13, La Crosse, Wis., 15, Dubuque, Ia., 16, Burlington 17, Monmouth, Ill., 18, Peoria 19, Vincennes, Ind., 20, Louisville, Ky., 22-24.
A. M. PALMER STOCK: San Francisco, Cal., Dec. 25—indefinite.
BELL'S COMEDIANS (J. F. Arnold, mgr.): Paterson, N. J., Jan. 8-13.
BY WITS OUTWITTED (Germany Lenoyle, mgr.): Hastings, Neb., Jan. 9, Beatrice 10, Nebraska City 11, Omaha 12-14, Leavenworth, Kans., 15, Olathe 16, Ottawa 17, Fort Scott 18, Springfield, Mo., 19, Carthage 20, Joplin 21.
BESSIE BONEHILL: Philadelphia, Pa., Jan. 8-13.
BOTTOM OF THE SEA (W. A. Brady, mgr.): Brooklyn, N. Y., Jan. 8-13.
CHARLES DICKSON: Aspen, Col., Jan. 10, Leadville 11, Pueblo 12, Colorado Springs 13, Denver 15-20, Wichita, Kans., 22, Atchison 23, St. Joseph, Mo., 24, Topeka, Kans., 25, Lawrence 26, Leavenworth 27.
COUNTRY SQUIRE (Archie Boyd): Roanoke, Va., Jan. 10, Danville 11, Lynchburg 12, Petersburg 13, Norfolk 15, 16, Richmond, 17, 18, Washington, D. C., 22-27.
CASINO COMEDY (C. Jay Smith, mgr.): Woodstock, Ill., Jan. 8-10, Sharon, Wis., 11-13, Hebron, Ill., 15-17, Richmond 18-20, Antioch 22-24, Mukwonago, Wis., 25-27.
CORSE PAYTON (David J. Ramage, mgr.): Kearney, Neb., Jan. 8-13.
COQUELIN-HADING: New York city Jan. 1—indefinite.
CHARLES A. GARDNER: Baltimore, Md., Jan. 8-13.
CARRIE LOUIS (Howard Wall, mgr.): Pittston, Pa., Jan. 8-13, Sunbury 15-20.
COOK DRAMATIC (Cook and McDowell, mgrs.): Winchester, Va., Jan. 8-13.
CRUST OF SOCIETY: Baltimore, Md., Jan. 8-13.
C. F. RUSSELL COMEDY: Vinton, Ia., Jan. 9, 10, Eldora 11-13.
CHOATE DRAMATIC: Spring Valley, Ill., Jan. 8-13.
COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Baltimore, Md., Jan. 8-13.
CHARLEY'S AUNT NO. 1 (Charles Frohman, mgr.): New York city Oct. 2—indefinite.
CHARLEY'S AUNT NO. 2 (Charles Frohman, mgr.): Boston, Mass., Jan. 1—indefinite.
CHARLES FROHMAN'S COMEDIANS: Cincinnati, O., Jan. 8-13.
CAPT. HERNE, U. S. A. (J. J. Dowling): Brooklyn, N. Y., Jan. 8-13.
CHARLES T. TOWNSEND (CAPTAIN RACKET): Eustis, Fla., Jan. 8-10, Leesburg 11-13, Kissimmee 15-17, Bartow 18-20, Key West 22-Feb. 3.
CONWAY DRAMATIC: Seattle, Wash., Dec. 11—indefinite.
COUNTY FAIR (Arthur G. Thomas, mgr.): Decatur, Ill., Jan. 9, Terre Haute, Ind., 10, Crawfordsville 11, Frankfort 12, Muncie 13, New Castle 15, Marion 16, Goshen 17, Niles, Mich., 18, Kalamazoo 19, Battle Creek 20.
CHARLES T. ELLIS: Brooklyn, N. Y., Jan. 8-13.
CLARA MORRIS: Columbus, O., Jan. 9, 10, Indianapolis, Ind., 11-13.
DISTRICT FAIR (A. Y. Pearson, mgr.): Harlem, N. Y., Jan. 8-13, Boston, Mass., 15-20.
DR. BILL (Southern, Edgar T. Wilson, mgr.): Topeka, Kans., Jan. 9, 10, Leavenworth 11, Atchison 12, St. Joseph, Mo., 13, 14, Omaha, Neb., 20.
DANGERS OF A GREAT CITY (Doré Davidson, mgr.): Chicago, Ill., Jan. 7-13, Philadelphia, Pa., 15-20.
DANGER SIGNAL (E. J. Abram, mgr.): Dayton, O., Jan. 9, Kenton 10, Lima 11, Findlay 12, Defiance 13, South Bend, Ind., 15, Muncie 16, Union City 17, Greenville, O., 18, Piqua 19, Xenia 20, Hamilton 22, Richmond, Ind., 23, Marion 24, Indianapolis 25-27.
DAN SULLY (Junius Howe, mgr.): Snohomish, Wash., Jan. 9, Seattle 10, 11.
DREW COMEDY: Harlem, N. Y., Jan. 8-13.
DARKEST RUSSIA (Sidney R. Ellis, mgr.): New York city, Jan. 8-20.
DONNELLY AND GIRARD (Sam P. Cox, mgr.): Baltimore, Md., Jan. 8-13.
DR. BILL (Eastern, George W. Sammis, mgr.): Westchester, Pa., Jan. 9, Lewington, Del., 10, Frankfort, Pa., 11, Camden, N. J., 12, 13, Pottsville, Pa., 17, Reading 18, Allentown 19, Hazelton 20, Ashland 22, Scranton 23, Wilkesbarre 24, Mahanoy City 25, Tyrone 26, Altoona 27.
ELDON'S COMEDIANS: Nashville, Ill., Jan. 8-13, East St. Louis 14, Mt. Vernon 15-20.
EMPIRE THEATRE (F. J. Wildman, mgr.): Pittsburg, Kans., Jan. 8-13, Parsons 15-20.
EDWARD VROOM: Washington, D. C., Jan. 8-13.
EDWIN ROSTELL (Tragedian): Celina, O., Jan. 9, 10.
EDITH TOTTEN: Naugatuck, Conn., Jan. 9, Essex 10, Chester 11, Portland 12, Rockland 13.
EFFIE ELLSLER (Will C. Ellsler, mgr.): Troy, N. Y., Jan. 8-10, Syracuse 11-13, New York city 15-20, Cleveland, O., 22-27.
E. S. WILLARD: New York city Nov. 27—Jan. 27.
ENEMIES FOR LIFE: Winchester, Ind., Jan. 9, Rushville 10.
8 BELLS (John F. Byrne, prop.): Toledo, O., Jan. 8-11, Jackson, Mich., 15, Lansing 16, Grand Rapids 17, East Saginaw 18, Bay City 19, Flint 20, Detroit 21-27.
FANNY DAVENPORT: Denver, Col., Jan. 8-13.
FAUST FOREVER (Alden Benedict, mgr.): Denver, Col., Jan. 8-13.
FAST MAIL (Northern, Lincoln J. Carter, mgr.): Greenwich, Conn., Jan. 9, South Norwalk 10, Hoboken, N. J., 11-13, Newark 15-20, New York city 22-27.
FANNY RICE: San Francisco, Cal., Jan. 8-13.
FERRIS' COMEDIANS (J. W. J. Kane, mgr.): Clay Center, Ind., Jan. 8-10, Clinton 11-13, Brazil 15-17.
FAUST (Morrison's Western): Nevada, Mo., Jan. 9, Springfield 10, Wichita, Kans., 12, 13, Topeka 15, Atchison 16, Lincoln, Neb., 17, Kearney 18, Hastings 19, Grand Island 20, Omaha 21-24, Fremont 25, Sioux City, Ia., 26, Sioux Falls 27.
FRANK DANIELS: Minneapolis, Minn., Jan. 8-10, St. Paul 11-13.
FAST MAIL (Southern, Lincoln J. Carter, mgr.): California, Mo., Jan. 9, Jefferson City 10, Fulton 11, Mexico 12, Moberly 13, Palmyra 15, Quincy, Ill., 16, Mt. Sterling 17, Louisiana, Mo., 18, Bowling Green 19, St. Charles 20.
FELIX MORRIS: St. Louis, Mo., Jan. 8-13.
FLYING VULTURE: Lebanon, Pa., Jan. 10, Cumberland, Md., 11, Everett, Pa., 12, Altoona 13, Huntingdon 15, Houtzdale 16.
FORGIVEN (Harry A. Lee, mgr.): Detroit, Mich., Jan. 8-13, Pittsburg, Pa., 15-20.
FINNIGAN'S BALL (Murray and Mack): Nashville, Tenn., Jan. 8-13, Louisville, Ky., 15-20.
GLORIANA (Thomas W. Ryley, mgr.): Lincoln, Neb., Jan. 9, Omaha 10, Ottumwa, Ia., 11, Burlington 12, Quincy, Ill., 13, St. Louis, Mo., 14-20.
GLEN-DA-LOUGH: Pittsburg, Pa., Jan. 8-13.
GERMAN LILIPUTIANS (Rosenfeld Bros., mgrs.): Brooklyn, N. Y., Jan. 8-13.
GRAHAM EARLE: Sullivan, Ill., Jan. 8-13.
GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Washington, D. C., Jan. 8-13.
GIRL I LEFT BEHIND ME (No. 2, Charles Frohman, mgr.): St. Paul, Minn., Jan. 8-13.
GUS WILLIAMS (George W. June, mgr.): St. Louis, Mo., Jan. 7-13, Jefferson City 15, Sedalia 16, Nevada 17, Carthage 18, Joplin 19, Fort Scott, Kans., 20, Kansas City, Mo., 21-27.
GEORGE C. STALEY: Quincy, Ill., Jan. 10.
GEORGE LARSEN: Emmetsburg, Md., Jan. 8-13.
HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.
HENRY IRVING (Henry E. Abbey, mgr.): Boston, Mass., Jan. 1-27.
HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Montreal, P. Q., Jan. 8-13, Toronto, Ont., 15-20, Buffalo, N. Y., 22-27.
HALLEN AND HART (James Jay Brady, mgr.): Chicago, Ill., Jan. 8-13.
HOSS AND HOSS: Providence, R. I., Jan. 8-13, New York city 15-20.
HENSHAW AND TEN BROECK: Upper Sandusky, O., Jan. 9, Bucyrus 10, Bellefontaine 11, Urbana 12, Troy 13, Cincinnati 14-20.
IVY LEAF: Grand Rapids, Mich., Jan. 8-13.
INSIDE TRACK: Jackson, Miss., Jan. 12-14.
IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23—indefinite.
IN OLD KENTUCKY, NO. 2 (Litt and Davis, mgrs.): Chicago, Ill., Jan. 8-20.
IDA VAN CORTLAND (Albert Tavernier, mgr.): Guelph, Ont., Jan. 8-13, St. Thomas 15-20, Hamilton 22-27.
IS MARRIAGE A FAILURE?: London, O., Jan. 9.
JOSEPH JEFFERSON: Boston, Mass., Jan. 8-13.
JULIA MARLOWE: Milwaukee, Wis., Jan. 8-13, Chicago, Ill., Jan. 15-Feb. 3.
JAMES T. POWERS: Rochester, N. Y., Jan. 8-10, Syracuse 11, 12, Ithaca 13, Pittsburg 15-20, Philadelphia 22-27.
JAMES B. MACKIE: Plymouth, Pa., Jan. 9, Berwick 10, Danville 11, Sunbury 12, Williamsport 13.
J. H. WALLICK: Charleston, S. C., Jan. 9, Macon, Ga., 11, Atlanta 12, Montgomery, Ala., 13, New Orleans, La., 14-20.
JAMES O'NEILL (W. F. Connor, mgr.): St. Louis, Mo., Jan. 7-13.
JUST LANDED: Johnstown, Pa., Jan. 9, Connellsville 11, McKeesport 12, Scottdale 13, Mt. Pleasant 15.
JOHN D'ORMOND: Atlantic, Ia., Jan. 8-13.
JOHN L. SULLIVAN: Pittsburg, Pa., Jan. 8-13, Baltimore, Md., 15-20, Harrisburg, Pa., 22, Lebanon 23, Columbia 24, Wilmington, Del., 25, Norristown, N. J., 26, Frankford, Pa., 27.
JARBEAU COMEDY (Jeff D. Bernstein, mgr.): Springfield, Ill., Jan. 9, Jacksonville 10, Champaign 11, Decatur 12, Peoria 13, St. Louis, Mo., 14-20.
JOHN T. KELLY (George W. Welty, mgr.): Boston, Mass., Jan. 8-13, Toronto, Ont., 15-20, Des Moines, Ia., 23, Lincoln, Neb., 24, Omaha 25-27.
JOHN STAPLETON (El. A. Brewer, mgr.): Ottawa, Ill., Jan. 8-10, La Salle 11-13.
JANE (Jennie Yeamans; Charles Frohman, mgr.): Middletown, Conn., Jan. 10.
JOHN AND DELLA PRINGLE: Black Hawk, Col., Jan. 9-11, Central City 12-14.
J. K. EMMETT: Newark, N. J., Jan. 8-13.
KATIE EMMETT (Harry Williams, mgr.): Galesburg, Ill., Jan. 10, Peoria 11, Aurora 12, Joliet 13, Chicago 14-20, Buffalo, N. Y., 22-27.
KEEP IT DARK: Newburg, N. Y., Jan. 12.
JOHN DILLON (C. O. Richardson, mgr.): Appleton, Wis., Jan. 11, Marinette 12, Green Bay 13.
KING COMEDY: La Grange, Tex., Jan. 10, 11, Bastrop 12, 13, Burnet 15, 20.
KATE CLAXTON: St. Louis, Mo., Jan. 8-13.
LOST PARADISE (Charles Frohman, mgr.): Memphis, Tenn., Jan. 10-13.
LOST IN NEW YORK: Des Moines, Ia., Jan. 11, Ottumwa 12, Burlington 13.
LOST IN LONDON: Atlanta, Ga., Jan. 11.
LEWIS MORRISON (Edw. J. Abram, mgr.): Philadelphia, Pa., Jan. 8-13, Pittston 15, Ashland 16, Allentown 17, Chester 18, Wilmington, Del., 19, 20, Philadelphia, Pa., 22-27.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.
LEONA LAKE: Green River, Wyo., Jan. 8-13.
LITTLE EM'LY (Charles B. Thayer, mgr.): Haverhill, Mass., Jan. 9.
LAUGHING GIRL (Joel Harte, mgr.): Topeka, Kans., Jan. 9, Leavenworth 10, Kansas City, Mo., 11-13, St. Joseph 15, Moberly 16, Hannibal 17, Quincy, Ill., 18, Keokuk, Ia., 19, Burlington 20.

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LIMITED MAIL (Elmer E. Vance, mgr.): Allentown, Pa., Jan. 9, Hazelton 10, Scranton 11, Mahanoy City 12, Easton 13, Pottsville 15, Shenandoah 16, Ashland 17, Shamokin 18, Milton 19, Harrisburg 20.

LEW AND LOTTIE WATERS: Windsor, Mo., Jan. 9, Deep Water 10, 11, Clinton 12, 13.

LYCEUM COMEDY CO. (Daniel Frohman, manager): Chicago, Ill., Jan. 8-13.

LADY WINDERMERE'S FAN (Charles Frohman, mgr.): Philadelphia, Pa., Jan. 1-13.

LITTLE TRIXIE (Fred Robbins, mgr.): Marshall, Tex., Jan. 9, Tyler 10, Palestine 11, Huntsville 12, Houston 13, Galveston 15.

L'ENFANT PRODIGUE (Edwin Cleary, mgr.): Chicago, Ill., Jan. 1-13.

MARIE JANSEN: Boston, Mass., Jan. 8-13.

MAUDE ATKINSON: Donaldsonville, La., Jan. 8-14, Alexandria 15-20.

MY JACK (Walter Sanford's): Brooklyn, E. D., Jan. 8-14.

MARVIN-TILDEN: Worthington, Ind., Jan. 8-12.

MAUDE HILLMAN (W. G. Snelling, mgr.): Rondout, N. Y., Jan. 8-13, Port Jervis 15-20.

MINNIE LESTER (George E. Mitchell, mgr.): Burlington, Vt., Jan. 8-13.

MONTE CARLO (Thomas E. Perry, mgr.): Brooklyn, N. Y., Jan. 8-13.

MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): Chicago, Ill., Dec. 25-Jan. 20, Milwaukee, Wis., 22-27.

MME. MODJESKA (Frank L. Perley and J. J. Buckley, mgrs.): Savannah, Ga., Jan. 9, Charleston, S. C., 10, Wilmington 11, Richmond, Va., 12, Philadelphia, Pa., 15-20.

MABEL EATON (Charles L. Young, mgr.): Binghamton, N. Y., Jan. 9, Norwich 10, Cooperstown 11, Troy 12, 13, Gloversville 15, Fort Plain 16, Waterville 17, Syracuse 18-20.

MIDNIGHT ALARM (A. V. Pearson, mgr.): Cincinnati, O., Jan. 7-13.

MORIARTY DRAMATIC: Deshler, O., Jan. 8-13.

MASTER AND MAN: Jersey City, N. J., Jan. 8-13.

MCCARTHY'S MISHAPS: Buffalo, N. Y., Jan. 8-13.

MORGAN COMEDY: Skaneateles, N. Y., Jan. 8-13.

MATTIE VICKERS: Chicago, Ill., Jan. 8-13.

MADELINE MERLI (Fred. Schwartz, mgr.): Santa Barbara, Cal., Jan. 10, Ventura 11, Riverside 12, San Bernardino 13, Phoenix, Ariz., 15, 16, Tucson 17, 18, El Paso, Tex., 19, 20, Colorado 22, Abilene 23, Weatherford 24, Denton 25, Dallas 26, 27.

[illegible]-WILLIAMS: Brooklyn, N. Y., Jan. 8-13, New Brunswick, N. J., 15-20, Atlantic City 22-27.

MILK WHITE FLAG: Indianapolis, Ind., Jan. 8-10, Louisville, Ky., 11-13.

[illegible]: Cincinnati, O., Jan. 8-13, Memphis, Tenn., 15-17, New Orleans, La., 22-27.

MARIE WAINWRIGHT: Richmond, Va., Jan. 9, 10, Norfolk 11.

MILTON NOBLES: Omaha, Neb., Jan. 9.

N. S. WOOD: New York city Jan. 15-20.

NELLIE MCHENRY (A. J. Spencer, mgr.): Newark, N. J., Jan. 8-10, Hoboken 11-13, Brooklyn, E. D., 15-20, Jersey City, N. J., 22-27.

NOSS JOLLITY (Ferd. Noss, mgr.): Shreveport, La., Jan. 9, Monroe 10, Natchez, Miss., 12, 13, Vicksburg 15, Rolling Fork 16, Greenville 17, West Point 19, Aberdeen 20, Columbus 22, Birmingham, Ala., 23, 24, Montgomery 25, Columbus, Ga., 26, 27.

NIOBE (Abbott and Tillotson, mgrs.): Paducah, Ky., Jan. 9, Evansville, Ind., 10, Nashville, Tenn., 11-13, Louisville, Ky., 15-17, Dayton, O., 18, Fort Wayne, Ind., 19, South Bend 20, Chicago, Ill., 21-27.

NEW SOUTH (W. A. Brady, mgr.): Cincinnati, O., Jan. 8-13.

OH, WHAT A NIGHT! (Charles A. Loder): Madison, Ind., Jan. 9, Shelbyville 10, Rushville 11, Connellsville 12, Newcastle 13.

ONLY A GERMAN: Lima, O., Jan. 9, Lindley 10, Fostoria 11, Tiffin 12.

OLIVER BYRON (J. P. Johnson, mgr.): New York city Jan. 8-13, Boston, Mass., 15-20, Taunton 22, Brockton 23, New Bedford 24, Fall River 25, Newport, R. I., 26, Woonsocket 27.

OLD HOMESTEAD (E. A. McFarland, mgr.): Philadelphia, Pa., Jan. 1-27.

OUR DOROTHY: Little Rock, Ark., Jan. 11-13, Hot Springs 16-20.

OLD CHUMS (Hugh Fay): Philadelphia, Pa., Jan. 8-13.

OLE OLSON: Watkins, N. Y., Jan. 9, Penn Yan 10, Canandaigua 11, Auburn 12, Ithaca 13.

O'DOWD'S NEIGHBORS: Paterson, N. J., Jan. 8-10, Allentown, Pa., 11, Reading 12.

PAUL KAUVAR: St. Louis, Mo., Jan. 8-13.

POWER OF THE PRESS (Augustus Pitou, mgr.): Louisville, Ky., Jan. 8-13.

PAIR OF KIDS (Ezra Kendall, mgr.): Albany, N. Y., Jan. 9, 10, [illegible] 11, Utica 12, 13.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Hoboken, N. J., Jan. 9, 10.

PATTI ROSA (Will O. Wheeler, mgr.): Pueblo, Col., Jan. 9, Leadville 10, Aspen 11, Grand Junction 12, Provo, Utah, 13, Salt Lake city 15, 16, Ogden 17, Stockton, Cal., 19, Fresno 20, Los Angeles 22-24, San Diego 25, Riverside 26, San Bernardino 27.

PAY TRAIN (Charles F. Dittmar, mgr.): Chicago, Ill., Jan. 7-27.

POLICE PATROL: New York city Jan. 8-13, Red Bank, N. J., 15, Plainfield 16, Wilmington, Del., 17, Morristown, N. J., 18, Trenton 19, Chester, Pa., 20, Brooklyn, N. Y., 22-27.

PECK'S BAD BOY: Belton, Tex., Jan. 9, Brenham 10, Navasota 11, Bryan 12, Calvert 13, Hillsboro 16, Corsicana 17, Fort Worth 18, Sherman 19, Denison 20, Greenville 22, McKinney 23, Dallas 24, Tyler 25, Texarkana 26, Hot Springs, Ark., 27.

POWER OF GOLD (Walter Sanford's): Washington, D. C., Jan. 8-13.

REDMOND DRAMATIC: St. Charles, Minn., Jan. 8-13.

RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Boston, Mass., Jan. 8-13, Frankfort, Pa., 15, Atlantic City, N. J., 16, Bridgeton 17, Red Bank 18, Wilmington, Del., 19, 20, Washington, D. C., 22-27.

RICHARD MANSFIELD: Washington, D. C., Jan. 8-13.

ROSE COGHLAN: New York city Dec. 11—indefinite.

REED'S COMEDIANS: Madison, Wis., Jan. 8-13.

SPAN OF LIFE (Western): Chicago, Ill., Jan. 1-13, Pittsburg, Pa., 15-20.

SPOONER COMEDY (B. S. Spooner, mgr.): Hutchinson, Kans., Jan. 8-13, Newton 15-20, Arkansas City 22-27.

STUART ROBSON: St. Joseph, Mo., Jan. 9, Omaha, Neb., 11-13.

SIDE TRACKED (Eastern, S. J. Rawson, mgr.): Gloucester, Mass., Jan. 10, Newburyport 11, Salem 12, Lawrence 13, Nashua, N. H., 15, Manchester 16, Dover 17, Amesbury 18, Portsmouth 19, Portland, Me., 20, Biddeford 22, Sanford 23, Farmington, N. H., 24, Laconia 25, Franklyn Falls 26, Haverhill, Mass., 27.

SPAN OF LIFE (Eastern): Trenton, N. J., Jan. 11-13.

SOWING THE WIND (Chas. Frohman, mgr.): New York city Jan. 2—indefinite.

SADIE HASSON (E. S. Basye, mgr.): New York city Jan. 8-13.

SADIE RAYMOND: Galena, Kans., Jan. 8-13.

SI PLUNKARD (J. C. Lewis): Topeka, Kans., Jan. 9, Leavenworth 10, Arkansas City 11, Wichita 12, 13.

SILVER KING (Carl A. Haswin, mgr.): Chicago, Ill., Jan. 8-13.

ST. FELIX SISTERS (Will E. Culhane, mgr.): Sullivan, Ind., Jan. 11-13.

SOL SMITH RUSSELL: Rochester, N. Y., Jan. 11-13, Buffalo 15-20, Pittsburg, Pa., 22-27.

SKIPPED BY THE LIGHT OF THE MOON: Macon, Ga., Jan. 9, Brunswick 10, St. Augustine, Fla., 11, Jacksonville 12, Savannah, Ga., 13.

SHORE ACRES (James A. Herne): New York city Dec. 25—indefinite.

SIDE TRACKED (Jule Walters): Omaha, Neb., Jan. 7-13, Kansas City, Mo., 14-20.

STILL ALARM (Will Keogh, mgr.): Milwaukee, Wis., Jan. 7-13, Chicago, Ill., 14-20.

[illegible]: Chicago, Ill., Jan. 7-13.

THE DAZZLER (A Co., H. E. Reed, mgr.): Kansas City, Mo., Jan. 8-10.

THE DAZZLER (B Co.; S. A. Leggett, mgr.): Warren, O., Jan. 9, Bradford, Pa., 10, Jamestown, N. Y., 11, Warren, Pa., 12, Oil City 13, Fredonia 15, Erie 16, Hornellsville 17, Canandaigua, N. Y., 18, Penn Yan 19, Ithaca 20.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Rochester, N. Y., Jan. 8-13, Lyons 15, Ithaca 16, Owego 17, Binghamton 18, Cortland 19, Amsterdam 20, Syracuse 22-24, Utica 25, Albany 26, 27.

TEXAS STEER: New York city Jan. 8—indefinite.

THOMAS E. SHEA: Shamokin, Pa., Jan. 8-13.

THE VOODOO (Gus Hothner, mgr.): Salem, Mass., Jan. 9, Biddeford, Me., 10, Lewiston 11, Bangor 12, Augusta 13, Portland 15, Newburyport, Mass., 16, Nashua, N. H., 17, Fitchburg, Mass., 18, Brattleboro, Vt., 19, Springfield, Mass., 20.

TIM THE TINKER: Newport, N. H., Jan. 9, Bellows Falls, Vt., 10, Rutland 11, Ticonderoga, N. Y., 12, Whitehall, 13.

THE WORLD AGAINST HER (Agnes Wallace Villa): Kittanning, Pa., Jan. 9, McKeesport 10, New Lisbon 11, New Castle 12, Greensburg 13, Cannonsburg 15, Indiana 16, Hastings 17, Hopewell 18, Bedford 19, Cumberland, Md., 20, Pittsburg, Pa., 22-27.

TURNER THEATRE: Sioux City, Ia., Jan. 8-13.

THE TORNADO (Southern, Lincoln J. Carter, prop. Jack Lodge, mgr.): Norristown, Pa., Jan. 9, Hazleton 11, Carbondale 12, Scranton 13, Wilkesbarre 15, Pittston 16, Plymouth 17, Allentown 18, Mauch Chunk 19, Shenandoah 20.

THE SCOUT: Indianapolis, Ind., Jan. 8-13.

TUXEDO: Elgin, Ill., Jan. 9, Madison, Wis., 10, Janesville 11, Rockford, Ill., 12, Dubuque, Ia., 13, Davenport 14.

THE HUSTLER: Philadelphia, Pa., Jan. 8-13, New York city 15-20.

TWO JOHNS (G. E. Gill, mgr.): Cincinnati, O., Jan. 7-13.

THOMAS W. KEENE (W. F. Dickson, mgr.): Boston, Mass., Jan. 1-20.

T. B. ALEXANDER: Elyria, O., Jan. 8-13.

THE ENSIGN (Litt and Davis, mgrs.): San Francisco, Cal., Jan. 15-20.

TRIP TO CHINATOWN (No. 2): Columbus, Ga., Jan. 9, Macon 10, Jacksonville, Fla., 11, Charleston, S. C., 12, Augusta, Ga., 13, Atlanta 15, 16, Knoxville, Tenn., 17, Chattanooga 18, Paris, Ky., 19, Lexington 22, Terre Haute, Ind., 23, Decatur, Ill., 24, Springfield 25, Bloomington 26, Peoria 27.

UNCLE TOM'S CABIN (Harry W. Semon, mgr.): Detroit, Mich., Jan. 8-13, Toledo, O., 15-20, Cleveland 22-27.

UNCLE TOM'S CABIN (Stetson's): Grafton, W. Va., Jan. 9, Steubenville, O., 13.

UNCLE TOM'S CABIN ("Parson" Davies, mgr.): Bellaire, O., Jan. 9, Marietta 10, Chillicothe 11, Dayton 12, Springfield 13, Baltimore, Md., 15-20, Pittsburg, Pa., 22-27.

ULLIE AKERSTROM: Waltham, Mass., Jan. 8-10, Chelsea 11-13, Gloucester 15-20, Amesbury 22-24, Newburyport 25-27.

UNDER THE CITY LAMPS: New York city Jan. 8-13.

VAN DYKE AND EATON: Canton, S. D., Jan. 8-13.

WILFRED CLARKE: Wheeling, W. Va., Jan. 9, 10.

WILLIAM BARRY: Jersey City, N. J., Jan. 8-13.

WESTBROOK DRAMATIC: Kansas City, Mo., Jan. 8-13.

WILSON BARRETT (J. B. McCormick, mgr.): Toronto, Ont., Jan. 8-13, London 15, 16, Hamilton 17, Buffalo, N. Y., 18-20, Pittsburg, Pa., 22-27.

WAITE COMEDY: Reading, Pa., Jan. 8-20.

WOODWARD THEATRE: Ottawa, Ia., Jan. 8-13.

WESTON'S COMEDIANS: Winterset, Ia., Jan. 8-13.

W. H. CRANE (Joseph Brooks, mgr.): Springfield, Mass., Jan. 9, 10, Hartford, Conn., 11, New Haven 12, 13.

WHITE SLAVE: Chicago, Ill., Jan. 7-13.

YON YONSON: Peoria, Ill., Jan. 9.

ZEB COMEDY (Harry Hardy, mgr.): Honesdale, Pa., Jan. 9, Carbondale 10, Pittston 11, Scranton 12.

SPECTACLE AND EXTRAVAGANZA.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): New York city Dec. 5—indefinite.

AFRICA (W. H. A. Cronkhite, mgr.): New York Dec. 25-Jan. 20.

BLACK CROOK (Eugene Tompkins, mgr.): Lawrence, Mass., Jan. 9, 10.

BLACK CROOK (Eugene Tompkins, mgr.): Chicago, Ill., Dec. 25-Jan. 27.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Cedar Rapids, Ia., Jan. 9.

FANTASMA (Hanlon Brothers, mgrs.): Cincinnati, O., Jan. 8-13.

RICE'S SURPRISE PARTY (1492): New York city Aug. 28—indefinite.

SINBAD (David Henderson, mgr): Salt Lake City, Utah, Jan. 10-13.

SPIDER AND FLY (Eastern, Matt L. Berry, mgr.): St. Paul, Minn., Jan. 8-13, Minneapolis, 14-20.

SUE (James A. Forbes, mgr.): Brooklyn, E. D., Jan. 8-13.

VOYAGE OF SUZETTE (T. Henry French, mgr.): New York city Dec. 25—indefinite.

OPERA AND CONCERT.

ABBEY AND GRAU'S GRAND OPERA: New York city Nov. 27—indefinite.

ADAMS' OPERA (Justin Adams, mgr.): New Britain, Conn., Jan. 8-13, Bridgeport 15-20.

BOSTONIAN OPERA (Barnabee, Karl and MacDonald, mgrs.): New York city Dec. 25—indefinite.

BAKER OPERA: Wilkesbarre, Pa., Jan. 8-13, Poughkeepsie, N. Y., 15-20, Waterbury, Conn., 22-25, Northampton, Mass., 26, 27.

CALHOUN OPERA: Spokane, Wash., Jan. 8-13.

CALIFORNIA OPERA (John Saunders, mgr.): Brantford, Ont., Jan. 11-13, Hamilton 15-20, Toronto 22-27.

CARLETON OPERA: Kansas City, Mo., Jan. 7-13.

CAMILLE D'ARVILLE OPERA (E. E. Rice, manager): New Bedford, Mass., Jan. 9, Lowell 10, Worcester 11-13, Providence, R. I., 15-17, Springfield, Mass., 18, 19, Northampton 20, Hartford, Conn., 22, 23, Norwich 24, New Haven 25-27, New York city 29—indefinite.

FRANK WILCZEK CONCERT (R. E. Johnston, mgr.): Niagara Falls, N. Y., Jan. 9, Dunkirk 10, Delaware, O., 11, Fort Wayne, Ind., 12, Huntington, W. Va., 15, Ironton, O., 16, Parkersburg, W. Va., 17, Cincinnati, O., 18, Athens 19, Marietta 20, Cincinnati 21, Defiance 23, Greencastle, Ind., 24, Fairfield, Ill., 25, Centralia 26, Onarga 27.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Philadelphia, Pa., Dec. 18-Jan. 13.

FRENCH GRAND OPERA: New Orleans, La., Nov. 11—indefinite.

FENCING MASTER: Pittsburg, Pa., Jan. 8-13.

FERENCZY OPERA: Pittsburg, Pa., Jan. 8-13.

GRAU OPERA: Austin, Tex., Jan. 8-13.

HENRI MARTEAU (R. E. Johnston, mgr.): Buffalo, N. Y., Jan. 9, Ithaca 10, Oberlin, O., 12, Toledo 15, Detroit, Mich., 16, Chicago, Ill., 18-20, Minneapolis, Minn., 22, St. Paul 23, Kansas City, Mo., 25, St. Louis 26, Indianapolis, Ind., 27.

HENRY E. DIXEY (E. E. Rice, mgr.): Boston, Mass., Jan. 8—indefinite.

ISLE OF CHAMPAGNE: Buffalo, N. Y., Jan. 8-13.

KIMBALL OPERA AND CORINNE: (Mrs. Jennie Kimball, mgr.): Cedar Rapids, Ia., Jan. 11, Marshalltown 12, Des Moines 13.

LILLIAN RUSSELL OPERA (Lederer and Canary, mgrs.): New York city, Nov. 20-Jan. 27.

LITTLE TYCOON: Memphis, Tenn., Jan. 8-10.

NASHVILLE STUDENTS: Canton, Mo., Jan. 9.

OVIDE MUSIN: Bowling Green, Ky., Jan. 9, Nashville, Tenn., 10, Murfreesboro 11, Chattanooga 12, Knoxville 13.

PAULINE HALL OPERA (George B. McLellan, mgr.): Houston, Tex., Jan. 8-13.

ROBIN HOOD OPERA (Barnabee, Karl and MacDonald, props.): Akron, O., Jan. 9, Youngstown 10, Steubenville 11, Wheeling, W. Va., 12, McKeesport, Pa., 13, Johnstown 15, Altoona 16.

THE ALGERIAN (Fred. C. Whitney, mgr.): New Orleans, La., Jan. 7-13.

TORBETT CONCERT (Gustave Thalberg, mgr.): Durham, N. C., Jan. 9, Raleigh 10.

WANG (D. W. Truss, mgr.): St. Paul, Minn., Jan. 8-10, Minneapolis 11-13.

VARIETY AND BURLESQUE.

AFRO-AMERICAN: Lynn, Mass., Jan. 8-13.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Providence, R. I., Jan. 8-13.

CITY CLUB: Philadelphia, Pa., Jan. 1-13.

FRED WALDMANN: Washington, D. C., Jan. 8-13.

FIELD AND HANSON: Newark, N. J., Jan. 8-13, Paterson 15-20.

FAY FOSTER: Philadelphia, Pa., Jan. 8-13.

GUS HILL'S NOVELTIES (Gus Hill, mgr.): Worcester, Mass., Jan. 8-10.

GEORGE DIXON: Pittsburg, Pa., Jan. 8-13.

HOPKINS' TRANS-OCEANICS: Columbus, O., Jan. 8-13.

HARRY WILLIAMS' METEORS: St. Louis, Mo., Jan. 8-13.

HYDE'S COMEDIANS: Brooklyn, E. D., Jan. 8-13.

HENRY BURLESQUE: Hoboken, N. J., Jan. 8-13.

HOWARD ATHENÆUM: Salt Lake City, Utah, Jan. 9, Boise City, Idaho, 13.

LILLY CLAY: Chicago, Ill., Jan. 8-13.

LONDON THEATRE (J. Donaldson, mgr.): Philadelphia, Pa., Jan. 8-13, New York city 15-20, Newark, N. J., 22-27.

LONDON BELLES: Chicago, Ill., Jan. 8-13.

MAY HOWARD BURLESQUE (Harry Morris, mgr.): Chicago, Ill., Jan. 8-13, Milwaukee, Wis., 15-20.

[illegible] SANGER: Baltimore, Md., Jan. 8-13.

NEW YORK VAUDEVILLE STARS (Gus Hill, prop.): Rochester, N. Y., Jan. 8-13.

NIGHT OWLS: Brooklyn, N. Y., Jan. 8-13.

REILLY AND WOOD: Indianapolis, Ind., Jan. 8-13.

RENTZ-SANTLEY: Harlem, N. Y., Jan. 8-13.

ROGERS BROTHERS: Baltimore, Md., Jan. 8-13.

RICE AND BARTON'S COMEDIANS: Buffalo, N. Y., Jan. 8-13.

RUSSELL BROTHERS: New York city Jan. 8-13.

ROSE HILL: Cincinnati, O., Jan. 8-13.

SOUTH BEFORE THE WAR: Worcester, Mass., Jan. 11-13.

TONY PASTOR: New York city Oct. 23—indefinite.

WEBER AND FIELDS: Cincinnati, O., Jan. 8-13.

MINSTRELS.

ARTHUR DEMING (Edwin De Coursey, mgr.): Uhrichsville, O., Jan. 9, Cambridge 10, Marietta 11, Athens 12, Nelsonville 13, Middleport 14, Huntington, W. Va., 17, Maysville, Ky., 20, Paris 22, Lexington 23, Winchester 25, Mt. Sterling 26, Ashland 27.

BARLOW BROS. MINSTRELS: (Al. Dolson, mgr.): San Francisco, Cal., Jan. 8-13.

CLEVELAND'S: Petersburg, Va., Jan. 9, Norfolk 10, Richmond 11, Frederick, Md., 12, Lancaster, Pa., 13, Pottstown 15.

GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Sanford, Fla., Jan. 11, Orlando 12, Kissimmee 13, Tampa 16.

HI HENRY'S: Nyack, N. Y., Jan. 9, Chester 10, Goshen 11, Ellenville 12, Port Jervis 13, Haverstraw 15.

LEW DOCKSTADER: Newburg, N. Y., Jan. 9, Newark, N. J., 11-13.

MISCELLANEOUS.

BRISTOL'S EQUINES: Leetonia, O., Jan. 9, Niles 10, 11, Rochester, Pa., 12, 13.

COTTON'S DONKEY CIRCUS: Albany, N. Y., Jan. 8-13.

HERRMANN THE GREAT: Paris, Ky., Jan. 9, Hamilton, O., 10, Middletown 11, Columbus 12, 13, Boston, Mass., 15-20.

HENRY PINCUS' CIRCUS: Philadelphia, Pa., Nov. 6—indefinite.

HAGENBECK'S TRAINED ANIMALS: New York city, Nov. 30—indefinite.

KELLAR (Dudley McAdow, mgr.): Montreal, P. Q., Jan. 8-13.

LONE STAR HARRY: Scranton, Pa., Jan. 8-13.

POWELL (Magician): Columbia, Pa., Jan. 9, York 10, 11, Williamstown 13.

SHEDMAN BROTHERS: Aiken, S. C., Jan. 8-13.

THE FLINTS (L. J. Meacham, mgr.): Topeka, Kans., Jan. 1-28.

ELI PERKINS: Belleville, O., Jan. 9, Fayette 11, Hampton 12, Greene 13.

HEWETT MUSETTES: Bonaparte, Ia., Jan. 9, Farmington, 10, Eldon 11.

HURD AND BARRY: Jacksonville, Fla., Jan. 8-13.

PROF. DREYNOIS: Cortland, N. Y., Jan. 8-10, Ithaca 11-13.

Received too late for classification.

A TURKISH BATH (E. H. Macoy, mgr.): Elgin, Ill., Jan. 15, Rockford 16, Beloit, Wis., 17, Freeport, Ill., 18, Dubuque, Ia., 20, McGregor 24, Aurora, Ill., 27.

A PRETZEL: Hallettsville, Tex., Jan. 12, Victoria 15.

AL. G. FIELD'S MINSTRELS: Logansport, Ind., Jan. 10, Lafayette 11, Peoria, Ill., 12, Champaign 13, Decatur 15, Springfield 16, Jacksonville 17, Quincy 18, Hannibal, Mo., 19, Moberly 20.

BLUE GRASS (Cyril Norman): Montgomery, Ala., Jan. 11, Atlanta, Ga., 12, 13, Macon 15, Jacksonville, Fla., 16, Brunswick, Ga., 17, Savannah 18, Charleston, S. C., 19.

ELLA FONTAINEBLEAU (J. Irving Southard, mgr.): Oswego, N. Y., Jan. 9, 10, Waterville 11-13, Ilion 15-20.

HANNIBAL A. WILLIAMS (Shakespearean Recitals): Baltimore, Md., Jan. 9, Cumberland 11, Richmond, Va., 12, 13, Norfolk 15, Portsmouth 16, Norfolk 18.

HUMPTY DUMPTY (Frank W. Hason, mgr.): Herkimer, N. Y., Jan. 10, Oneida 11, Canastota 12, Waterloo 13, Geneva 15, Penn Yan 16, Ithaca 17, Watkins 18, Bath 19, Elmira 20.

LABADIE-ROWELL: Decatur, Ala., Jan. 12, Anniston 15, Talladega 16, Montgomery 19, Troy 20, Eufaula 22, Americus, Ga., 23, Albany 24, Thomasville 25, Bainbridge 26.

LOUISE MACKINTOSH AND EDMUND ELTON: Pawtucket, R. I., Jan. 9, Rockland, Mass., 11, Waltham 12, Cambridge 13, Haverhill 15, Pittsfield 17.

PRODIGAL FATHER: Elmira, N. Y., Jan. 10, Corning 11.

MILTON NOBLES: Holdrege, Neb., Jan. 10, Hastings 11, York 12, Grand Island 13, Nebraska City 15, Lincoln 16, Beatrice 17.

PRIMROSE AND WEST'S MINSTRELS (Joseph Garland, mgr.): Cleveland, O., Jan. 8-13, Cincinnati 15-20.

ROMANY RYE: Louisville, Ky., Jan. 7-13, Nashville, Tenn., 15-20.

ROBERT GAYLOR: Detroit, Mich., Jan. 7-13, Toledo, O., 15-20, Chicago, Ill., 21-27.

THE STOWAWAY: Pittsburg, Pa., Jan. 8-13, Cleveland, O., 15-20, Philadelphia, Pa., 22-27.

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NASHVILLE:

THEATRE VENDOME, Jan. 22, 23, 25, 26 and 27, March 2 and 3, 8 to 14; 22 to 31; April 5 to 9, 11 to 16, 18 to 23, and all after April 26.

MEMPHIS:

GRAND OPERA HOUSE, Jan. 23 and 24, Feb. 10 and 17 and 28, March 5, 6 and 7, 15, 16, and 17, April 4, 5 and 6, 10, 11 and 12, and all after April 16.

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SPENCERIAN

ARE THE BEST

STEREOPTICONS
MAGIC LANTERNS

AT THE THEATRES.

[CONTINUED FROM PAGE 3.]

The last two acts develop in Rosamond's cottage, where all the characters gather quite improbably, and where they are permitted, in bevies that suit the plan of the dramatist, to "talk out" their several complications unwarrantably and interminably while Rosamond's appearance is waited. But as here occur the strongest scenes in the play, this may be forgiven.

Henry Miller made a picturesque Brabazon, and his acting was the best he has done in a long time. Its sincerity was frequently attested by tears, and was much of the time convincing despite his very bad habit of enunciation. Mr. Crompton as the irritable and pessimistic bachelor displayed his usual ability. Mr. Faversham was painfully self-conscious as Ned, yet he presented a handsome picture. W. H. Thompson, as Lord Pentworth, added another remarkable illustration to his notable gallery of personations. There seems to be no limit to his ability to surprise. Cyril Scott's Sir Richard, while apparently slightly exaggerated, was really a most artistic performance. Viola Allen was lacking in characteristic disposition early in the play—perhaps by the dramatist's fault—but in the stronger scenes she rose to heights that surprised. May Robson played the part of the fashionable rattle-brained mother with generally pleasing effect, and her dressing of it was clever; but she now and then lapsed into her oddities of pronunciation that have been so appropriate to very different parts. Genevieve Reynolds was an Amazonian Bridget, and Agnes Miller played the part of Maud with care.

The play is appropriate to any modern period, but was dressed in the quaint costumes of the early part of this century. The scenes were painted by Mr. Unitt, who is doing some of the best work seen lately on the metropolitan stage.

Lyceum.—Our Country Cousins.

Comedy-drama in four acts, by Paul M. Potter. Produced Jan. 8.

George Rodney	Herbert Kelcey
Julian Leroy	E. J. Ratcliffe
Jerome Leroy	W. J. Le Moyne
Page Leroy	Fritz Williams
Judge Prawle	Charles Walcot
Launce Harriott	Eugene Ormonde
Sandy McPherson	Ernest Tarleton
Sheriff of Newport County	Robert Weed
Garda Leroy	Georgia Cayvan
Kate Rodney	Mathilde Madison
Mrs. Capt. Wilkins	Mrs. Thomas Whiffen
Vivien Gray	Katherine Florence
Mme. Estelle	Mrs. Charles Walcot
Fanchette	Bessie Tyree

A characteristically happy Lyceum audience, augmented by the usual number of first-night notables, witnessed Mr. Potter's play, written expressly for that theatre, on Monday night.

In a note on the programme, the author credited his main theme to Emile Augier and Edouard Foussier's Les Lionnes Pauvres, but confessed to a radically different treatment, which one familiar with the French play will concede.

The sentiment of the author, set forth on the programme in Shakespeare's words: "Ah, me! how weak a thing the heart of woman is," suggests the motivity of the story. The *locale* is Newport. Julian Le Roy, a business man with political ambition, has an admirable wife, Garda, but becomes infatuated with Kate Rodney, the wife of his brother-in-law. He is so extravagant in his favors for her that his embarrassment results. Kate's husband, a major in the regular army, has long been a close friend of Le Roy. A discovery of the infatuation of Le Roy casts a shadow on his household, but his wife's nobility of character assists the ultimate adjustment of the troubles. Jerome Le Roy and his son, Page, of Virginia, and Mrs. Captain Wilkins and Vivien Gray, her niece, from Cape Cod, are the "country cousins." A relative of this family had left a novel legacy, by the terms of which property is to go to Julian Le Roy if he is happily married, and to these cousins, who are next of kin, if Julian's matrimonial experiences are unhappy. The object of the cousins, of course, is to magnify and make trouble in order to secure the property. Their efforts finally fail by the intervention of Judge Prawle, an Australian lawyer, and Major Rodney, the husband of the erring wife, and the denouement is much happier than happens in such cases in real life.

It is not easy to foretell the fate of Mr. Potter's play at the Lyceum, where matters are sometimes applauded that will not appeal or amuse elsewhere, and where matters that appeal or amuse elsewhere may not be applauded.

The play is very strong in some things and very weak in other things. Most of its humor is extremely farcical—and therefore improbable—while there are very strong situations of melodramatic flavor.

The leading serious characters are fairly drawn, and fairly acted. The characters who have to do with the comedy parts of the play are impossible in some of their complications, where they are not in their personalities. Still there are amusing and possible scenes of comedy, and something of that which is impossible is also amusing.

Attention to the acting will be given in a subsequent article that will say something more of the play.

Fourteenth Street.—Darkest Russia.

Romantic Play in four acts by H. Grattan Donnelly, produced Jan. 8.

Paul Count Nazimoff	M. J. Jordan
Ivan Barosky	Sheridan Block
Constantine Karsicheff	Daniel Gilfether
Nicholas Karsicheff	Charles Dade
Gen. Septimus Cobb	Harry Hawk
Omnisky	George W. Lynch
Loris	Fred. Drew
Ida Barosky	Selma Herman
Countess Karsicheff	Louise Rial
Baroness Von Rhineberg	Carina Jordan
Olga Karsicheff	Emma Field
Alexis Nazimoff	Edgar L. Davenport

Darkest Russia was seen for the first time in New York at the Fourteenth Street Theatre last evening. H. Grattan Donnelly, the author, has apparently written the piece principally for the purpose of securing theatrical effects.

Consequently, like most Russian dramas, the play lacks human nature, but it has a number of effective climaxes that were enthusiastically applauded. The interest is sustained throughout, and the comedy scenes afforded great amusement. There is some resemblance in the plot to that of Zitka, which was adapted from a novel called "Le Cabaret Rouge."

The opening scene is in the palace of Count Nazimoff, where a social fête is being held. In the course of the festivities, Ida Barofsky, a young girl refuses to play "God Save the Czar" on her violin. On being threatened with the knout by the Czar unless she complies with the request, she breaks her violin into pieces. She is saved from the application of the knout through the intercession of the Count's son, Alexis Nazimoff, who subsequently falls passionately in love with Ida. This leads to a series of misunderstandings as the Count has made arrangements for Alexis to marry a young woman of aristocratic birth.

Ivan Barofsky, a brother of Ida, is at the head of a band of conspirators. It happens that Alexis is among them when they are captured, and he and Ida are taken before the authorities. The Minister of Police is about to resign his office in favor of Count Nazimoff. Previously to surrendering his portfolio, he gratifies the vengeful request of his wife by sending Ida into exile. It then becomes the duty of Count Nazimoff to pass sentence on his own son and Barofsky.

As soon as Count Nazimoff becomes Minister of Police he exiles Ivan Barosky and Olga Karsicheff, who has secretly become the wife of Ivan, to Siberia. The young people are all pardoned, however, in the last act, and Alexis and Ida are allowed to enter the bonds of matrimony.

The cast contains a number of clever people. Edgar L. Davenport as Alexis Nazimoff looked liked an ideal Russian officer, manly, handsome and dignified. His acting on the whole was effective, although it might have been somewhat more forceful in dramatic situations. M. J. Jordan's personation of Count Nazimoff was painstaking. Sheridan Block was thoroughly satisfactory as Ivan Barosky.

Selma Herman gave an excellent portrayal of Ida Barosky, and Emma Field was favorably received as Olga Karsicheff.

Carina Jordan as the Baroness Von Rhineberg, and Harry Hawk as General Septimus Cobb created a good deal of laughter in the comedy situations that fell to their lot. The German and French sentences delivered by Miss Jordan were given with a decidedly American accent. The rest of the cast made the most of their respective roles.

People's.—The Heart of Africa.

Oliver and Kate Byron appeared in Morrell and Mecillot's melodrama, The Heart of Africa for the first time in New York at the People's last night. They were greeted by a large audience.

The play is in five acts, the scenes of which are laid in Southern Africa with the exception of the second, when the action of the play moves to Monte Carlo. It is abundantly interspread with the comedy element, and is rich in exciting and surprising climaxes.

The plot hinges entirely upon a large diamond found by John Roy, the father of Lionel Roy, the hero, which, while under the influence of hypnotism, he bequeaths to a band of conspirators.

The audience is led through scenes in which the hero and heroine suffer untold miseries, everything winding up in a general rejoicing at the final drop of the curtain.

Oliver Byron as Lionel Roy acquitted himself effectively, and his free and easy manner won applause.

Kate Byron's Irish brogue was particularly delightful, and exceptionally pleasing to the gallery gods. Lora Addison Clift made a pretty though not especially effective Grace Harrison. Arthur J. Mackley was an oily and polished villain, while Maurice Pike was all that could be desired as the jew, Solomon Gartman.

Tony Pastor's.—Variety.

A complete change of bill was enjoyed by a large house at this popular theatre on Monday.

The appearance of Ward and Vokes, widely known as "Percy and Harold," was the signal for a protracted outburst of applause. Their new skit, "After the Ball," was well received. Mr. Pastor appeared, as usual, in a few of his inimitable topical songs, and it is needless to say that he was forced to respond to several encores.

Mlle. Juniori Valares appeared to good advantage in songs. The rest of the programme was made up of the Hewletts, Morrisey and Proctor, Walsh and Mullely, the Little Booths, the Big Four, Huth and Clifford, the Dillons, concluding with an amusing sketch by the Big Four, The Baby Elephant.

Jacobs'.—A Kentucky Girl.

A Kentucky Girl, an amusing comedy-drama in four acts by Fred. S. Gibbs, was presented at Jacobs' last evening, with Sadie Hasson as the star.

As the title suggests, the scene of the play is laid in Kentucky, and deals with troubles with moonshiners. There are many exciting situations, chief among them being a buzz-saw scene, a lightning express train, and a race for life on a locomotive.

Miss Hasson is a clever soubrette, and her songs, introduced at intervals throughout the performance, were well received. The supporting cast, which included E. E. Fadden, James Gaylor, F. B. Sawyer, Carlotta Wilson and Maude Basye, was very satisfactory.

Grand.—The Police Patrol.

The Police Patrol, the current attraction at the Grand Opera House, met with an enthusiastic reception from the gallery contingent assembled there last night. This enthusiasm became a frantic demonstration of approval during the Anarchistic riot episode and the departure of the Chicago police patrol at full speed to reach the scene of action.

The melodramatic incidents are relieved by some amusing comedy scenes and the introduction of various clever specialties.

Imperial.—Vaudeville.

Marie Stuart, called "the American Fougere," is still the chief attraction at the Imperial. The company also includes Kay and Henry, sketch artists; Daily and Devere, Irish comedians; the Vidocqs, in comedy; Totali, the contortionist and aerialist; Mlle. Valesca, trapezist; Kamochi, a woman magician; the Gregory trio, banjoists; John W. Myers, baritone soloist. New specialties are now introduced between the acts of Hammin-stein in Distress.

Koster and Bial's.—Vaudeville.

Mlle. Bertoldi, a clever equilibrist and contortionist; Sametaro, a Japanese conjurer; Blocksom and Burns, comedians; Martinetti, Ducrow, and Lorello, character sketches; Josie Cohen, a serio-comic singer, and the Crescendos, sensational clowns, imparted novelty to the bill at Koster and Bial's last night. Sandow continues his incredible feats, and Marlo and Dunham, Wood and Shepherd, the Glinserettis, Clara Qualitz, and Clara Neumann, and last, but not least, Bessie Bellwood, fill out the evening.

At Other Houses.

Shore Acres continues to meet with public favor at Daly's.

Princess Nicotine is drawing toward the close of its run at the Casino.

J. M. Hill's Entertainers give a very enjoyable continuous performance at Herrmann's.

Charles Coghlan has made radical changes in the construction and dialogue of Oscar Wilde's A Woman of No Importance. This is especially noticeable in the last act, in which Mr. Coghlan has written some strong colloquy for Lord Illingworth and Gerald Arbuthnot. Mr. Coghlan's Illingworth is fine in conception and faultless in performance. It is cool, deliberate and convincing. Aubrey Boucicault's Arbuthnot is appropriately boyish and impetuous.

E. S. Willard may be seen to artistic advantage in the Professor's Love Story at the Garden Theatre.

This is the last week of George Thatcher, in Africa, at the Star.

Sowing the Wind appears to be destined for a prosperous run at the Empire.

The Voyage of Suzette will shortly be withdrawn from the American Theatre.

Robin Hood reigns supreme at the Broadway.

Charley's Aunt shows no signs of departure from the Standard.

A Country Sport continues to amuse large audiences at the Bijou.

That amusing burlesque, 1492, is still drawing crowded houses at Palmer's.

Old Lavender is proving a popular revival at Harrigan's.

In Old Kentucky will be performed the one hundredth time at the Academy of Music on Friday night, when a souvenir in the form of a bronze statuette will be given.

Hyde and Behman have closed the Park for this week in order to put in an electric plant and make other improvements. The house will open next Monday evening with George Thatcher in Africa.

THE BROOKLYN THEATRES.

Columbia.—Aristocracy.

Aristocracy entered upon its second successful week at the Columbia last night to a well-filled house. The company gave their usual excellent performance of the play and were liberally applauded. William Gillette in The Private Secretary next week.

Park.—A Temperance Town.

A Temperance Town had its first Brooklyn presentation last night, with Caroline Miskel in the role of Ruth. Richard Mansfield in repertoire next week.

Amphion.—A Trip to Mars.

The Liliputians made their first appearance in Brooklyn in A Trip to Mars last night, entering upon a two weeks' engagement.

Empire.—My Jack.

My Jack drew a large audience at this house Monday night. The scenic features and costumes are the same as characterized the first performance. The acting is very good.

Grand Opera House.—Count Casper.

Charles Ellis in Count Casper was last night's attraction at the Grand Opera House with the original Ladies' Swedish Quartette. The songs and dances were well received. Mr. Barry in The Rising Generation next week.

MIRROR CALLERS.

Among those that called at THE MIRROR office during the last week were the following: Joseph Jefferson, Louis Aldrich, F. F. Mackay, Marie D. Shotwell, William Courtleigh, Julian Magnus, Harry Corson Clarke, Kate Toncray, Mrs. Beaumont Packard, Max Fehrman, Lucille La Verne, David R. Young, Laura Clairon, George Osbourne, Annie Mitchell Ware, Daisy Beauté, Edna Courtney, Will A. McConnell, Steve Leach, John Kernell, T. H. Winnett, Ben Tuthill, Josephine Crowell, Leo Lane, H. W. Fenwick, Edward B. Adams, H. S. Duffield, W. F. Phillips, J. P. Norton, Kathryn Dana, E. T. Beaman, Harry Randolph, Wilfred North, Ida Burrows, W. B. Palmer, Julian Greer, Clifford Leigh, Jack Hirsh, H. B. Lonsdale, Fred. Lenox, Agnes Burroughs Arving, Eleanor Barry, Alice Butler, W. B. Seeskind, Dorothy Denning, Mona Mora; Helen Corlette, and Fanny McIntyre.

Conroy and Fox, the Irish comedians, with the new Howard Athenæum company, contemplate heading a show of their own next season.

REFLECTIONS.

A professional matinee will be given at the Crystal Maze on Friday. J. V. Waldron is now business manager of this enterprise.

Adele Merton, who has been seriously ill at her home in Chicago, is convalescent.

A Brooklyn syndicate will control Wife for Wife next season.

T. H. Winnett is booking the Rooney Comedy company, which is doing well under Daniel Shelby's management.

Owing to the disbandment of the Annie Mitchell company, Harry H. Bell has signed with Kelcy and Kennedy's Flying Vulture company as advance representative. He reports that his organization is doing well in Pennsylvania.

Beverly Sitgreaves and Miss Stringham, of Frohman's Comedians, were taken seriously ill with the grip in Cleveland, and have returned to New York. Several others of this company are suffering from the same disease.

Annie Mitchell Ware, who cleverly played the ingenue part in Mr. Potter of Texas this season, has resigned and returned to New York.

Prof. C. Constantine is preparing two special dances for Little Lillian, the child actress, to be performed in A Piece of Steel, which will be produced at the new Opera House, Jersey City, on Jan. 22.

Mlle. Bertoto was taken seriously ill at Herrmann's Theatre on Saturday and removed to her home.

Frank Lander, who played the title role in Olat, received excellent notices for his work in that character.

Mrs. Drew will follow Africa at the Star on Monday, while Africa goes to the Park. Mrs. Drew will do The Jealous Wife during this engagement.

Stella Robbins, an aeronaut, fell with a parachute that did not work properly at San Antonio, Tex., last Saturday, and received fatal injuries.

Although business has been poor at the majority of Chicago theatres for the past few weeks, Havlin's South Side house has had the S. R. O. sign out a number of times. Next season Mr. Havlin will take under his wing two more theatres—that which is now called the Windsor will be rechristened the Lincoln Park Theatre, and a new one on the West Side, which has been named the Union Park Theatre. James Hutton will locally run them all.

Charles Klein's new opera for De Wolf Hopper, for which Sousa is writing the music, has been accepted formally by that star.

The statement in last week's MIRROR that The Wicklow Postman company would lie off for two weeks, beginning yesterday, is denied by Managers Harrison and Blande. The company keeps right on.

The American Manuscript Company, which was managed by Howard Elmore, went out of business a few weeks ago. Mr. Elmore is now manager of the Music Hall at Tarrytown, N. Y.

Even a disaster has it's humor. It is said that John Stetson, who watched the burning of his Globe Theatre in Boston throughout the fire, remarked at every explosion: "Another of Hanlon's jokes gone!"

There appears to be a misapprehension among certain fault-finders as to Louis Aldrich's emoluments as the traveling representative of the Actors' Fund to awaken interest among managers in the ten cent tax scheme on complimentary tickets. Mr. Aldrich does not receive one cent in the way of remuneration for his services. In fact, he has paid most of the expenses of his trips out of his own pocket.

Charles J. Richman was called upon to originate the leading part in Another Man's Wife, in Jersey City last week, with twenty-four hours' notice. His success was so complete that the management made him an offer to go on tour with the company, but Mr. Richman declined, having other plans in view.

Maude Odell, the attractive young Southern woman who is playing Sue Eudaly in Blue Jeans with success, is happy in the fact that of the twelve negatives saved out of the 8,000 destroyed by the fire in Morrison's photographic studio in Chicago, four were character pictures of herself which THE MIRROR will produce later.

C. B. Jefferson, Klaw and Erlanger report business as excellent over their Southern circuit, for which Clara Morris, Marie Jansen, the Kendals and Warde and James among other notable attractions, are booked. Their Prodigal Father company is repeating last season's success in New England.

Ellen Vockey appeared at Tarrytown, N. Y., in a trial performance of Alone in London, recently, but although well received, she has decided not to undertake a tour until she can find a play better suited to her.

John A. Coleman, of the Africa company, and Laura Willard were married at the Little Church Around the Corner on New Year's Eve.

1492 will be transferred from Palmer's to the Garden on Jan. 29. A new version will then be presented. John Drew in The Butterflies will succeed it at Palmer's.

F. A. Lovecraft's mother will contest his will, which bequeathed his property to Henry S. Kearney.

Professor Herrmann, who last season carried a Chinaman to be employed in his illusion of "Ya-ho-yo," this season employs a handsome Chinese woman, who has taken a great liking to Mme. Herrmann. Mme. Herrmann, by the way, whose costumes in her "La Blanche" dance are very handsome, recently stepped upon a sharp nail which penetrated her foot while she was performing, but no serious result is looked for.

The many friends of George A. D. Johnson will be glad to learn of his success as leading support of James O'Neill this season.

W. M. Wilkison arrived in town on Sunday.

On Wednesday judgment for $2,153 was recorded against Samuel and T. Henry French in favor of George J. Gould, Edwin Gould and Helen Gould, as executors and executrix of the estate of Jay Gould. There is a dispute as to the terms of the lease formerly held by the Frenchs of the Grand Opera House.

Doré Davidson and Ramie Austen will visit New York to arrange for the production of a new play in the Spring, leaving their company to continue with Dangers of a Great City for two weeks with Alberta Lee and T. J. Commerford in the parts played by Mr. Davidson and Miss Austen.

May Duryea continues to do good work in The Princess Nicotine, and will continue with that company.

Harry Corson Clarke, Mabel Amber, Edward Emery and Cecile Morris will start on Thursday to join the new Lyceum Theatre Stock company that will open at Denver on Jan. 22.

Frank W. Martineau will be acting manager of the Lillian Russell Opera company on a tour that will begin at Ford's Grand Opera House, Baltimore on Jan. 29.

Russell's comedians are still working hard on About Town, which was produced at the Chicago Opera House, where it is still running, on Christmas Eve.

The American Extravaganza company will in the Spring rehearse a new burlesque, which will be given on a scale more gorgeous than that of any of those yet produced by David Henderson.

Charles Benton telegraphed from Philadelphia last night: "Star Theatre had another phenomenal opening. At eleven this morning the line of people extended to Vine Street."

Jennie Kimball presented her daughter Corinne with a Washburn mandolin as a Christmas gift. The mandolin cost $1,500, and was awarded a prize at the World's Fair.

Saturday Night at the Lotos was a great success. The attendance was large and the entertainment provided was of the best quality. Among the many that furnished enjoyment to the clubmen and their friends were Sandow, M. Plancon, Colonel James, Signor Perugini, Arthur Lawrence, Eli Perkins, Purdon Robinson, John Peachey, Franklin Sinnikalb, and Victor Harris, accompanist.

Leonard Delmore and Fred. Wilson, eccentric comedian and female character artist respectively, one of the popular hits with The Night Owls company this season, have not yet signed for 1895.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Adamson, Paul M.
Anderson, W. C.
Ardell, Edith
Argyle, Fanny
Anthony, Victor
Anson, Ollie
Allen, Abbie
Ackers, Henry P.
Anderson, Mr.
Arnold, Lois
Annesley, Miss
Aiser, Lottie
Arnold, Addie M.
Abom, Sargent
Bernard, Adolph
Bower, W. H.
Bertram, C. N.
Bowser, Charles W.
Bonner, Marjorie
Belknap, Edward S.
Baxter, Anna M.
Baker, Fanny
Brooks, Mrs. Louisa
Bert, Frederick W.
Bellaire, Clarence
Backus, George
Beers, Newton
Bradley, William
Braden, Ed. A.
Bauer, Mrs. M. & C.
Barnard, Milly
Beggrath, Miss M.
Bernard, Will R.
Bryton, Frederick
Bushen, H. A.
Barringer, Mrs. Rosa
Barris, George A.
Barry, Eleanor
Brooks, Helene
Cody, James
Caine, Mr. G. R.
Coulter, Grace T.
Crolius, Chas.
Conabie, R. W.
Chamblin, Jean
Crandall, Harry
Curtis, M. B.
Curtis, Mr.
Coleman, Clara
Curry, Jack
Carlton, Harry G.
Cahill, W. J.
Coye, Jean
Courtenay, W. F.
Casey, William
Clark, Harry C.
Campbell, Charles
Campbell, Mr.
Carleton, Callie
Clay, Virginia
Campbell, Florien
Curry, Jack
Clayton, Estelle
Campbell, R. F.
Cleveland, W. S.
Cheerse, J. C.
Cavendish, Maude
Donnelly and Girard
Dillon, James H.
De Vere, Vera
Davis, Anna R.
De Bar, Mrs. Ben
Dunleavy, Will'm M.
De Shields, Howard
Devereux, Margaret
Denning, Dorothy
Dudley, William
Daring, Frances H.
Duffield, H. S.
Duff, J. C.
Drew, Grace E.
Deaves, Miss R.
Duval, Rankin
Deeble, Harry
Dallas, Mervyn
Dowley, H. S.
Drake, Charles
Dudley, Irene
Douglas, L.
De Clairmont, Blanche
Davenport, Ruth
De Gess, Sydney
Dickson, Maude
English, Harry
Emmett, Harry W.
Evans, Tommy
Emmet, J. K.
Emmett, Gracie
Edmunds, Fred
Elroy, Edwin
Ferree, Owen
Foster, M. B.
Florence, Neal
Ford, Flint G.
Flood, W. F.
Friend, Ethelyn
Frear, Fred H.
Frayne, Frank I.
Friedhold, Mrs. C. F.
Fullwood, W. H.
Farrance, Lulu
Fuller, Agnes
Garner, Chas. H.
Gibbs, H. S.
Green, Chas. H.
Goodwin, James A.
Gaillard, Robert B.
Gougil, Geo. E.
Giles, F. R.
Gibler Bros.
Gilbert, Katie
Gorton, Joe
Gottschalk, Mr.
Goodfellow, Willard H.
Goullard, Louis S.
Gulbertson, W. P.
Girard, Fanny
Grey, Jamie
Greer, Julian
Hillman, Blanche
Hunt, Ella
Hilliard, Robert
Hild, I.
Hallam, Allie
Haemptner, F. Louis
Hargman, Amos B.
Hassan, E. J.
Holmes, Walter B.
Hercht, Aimee
Henley, Edith L.
Hunter, Thomas M.
Hall, Charles
Halbach, August C.
Hastings, H. W.
Hamilton, B. B.
Hatcher, Jessie
Hight, Ferd.
Herding, Leonora
Hacker, P. M.
Halbach, G.
Hoare, Harry
Hawley, Lotta G.
Halton, Marie
Handyside, C. A.
Ilidge, Ruby
Isein, Izaac
Ingersoll, Louise
Jarrard, J. S.
Jarvis, P. L.
Jarrett, Bertie
Jones, Charles F.
Johnson, Fred. E.
Johnson, Carroll
Jewell, Jos. A.
Johnson, Alice
James, Cecile
Kellogg, Clara L.
Knowles, G. W.
Kavenaugh, Lyle
Knyvett, Ferrers
King, Mrs. Kate B.
Kelcy, Mrs. Alfred
Keogh, Thos. J.
Kenney, Joe
Kernwood, Edith
Keeper, H. S.
Knott, Clara
Kidder, Kathryn
Kellogg, Frank A.
Klein, Charles
Kersands, Billy
Knowles, Emerson
Kimball, Starra
Karrington, Frank
Leonard, J. J.
Lane, C. W.
Little, J. Z.
Lloyd, B.
Levick, Gus
Laurel, Libby
Lee, Helen
Lytton, Emily
Leighton, Mrs. Harry
Lacy, Harry
Lasee, F. B.
Leicester, Mamie
Lonsdale, H. B.
Laurent, Victor
Latiff, H.
Lefebvre, J. Frank
Lightwood, Harry
Lomax, J. H.
Le Roy, Irene
Lawrence, Nellie
Leffingwell, Miron
Lewis, Mrs. Arthur
Laine, J. H.
Lamar, Marion
Macoy and Riggs
Montaine, C. R.
Moore, A. W.
Moretta, Miss R.
Murray, Frank
Melborne, Mr. L.
Maddigan, Gertie
Mahuer, George
Mason, W. F.
[illegible] & W. F.
Mgr. [illegible] and Young's Minstrels
Mestayer, Chas. H.
McCloud, Mr.
Macintyre, Geo. D.
McLellan, Chas. L.
Myers, H.
Mgr. Black Crook Co.
Marcell, Henry
Middleworth, George
Mains, M.
Morris, Palma
Mathews, F. H.
Marton, Willis R.
Moore, Mrs. Jessie D.
Miller, Fred.
Moore, Charles A.
Moore, Lottie
Melbourne, Lillian
Mgr. Carrie Turner
Murphy, Mark
Mayo, Frank
Martin, Olive
Monroe, Edward
Morgan, Lizzie
McCullum, Bartley
Monroe, Frank
Mgr. White Squad'n
Mgr. Law'ce Hanley
Molle, Maggie
Moore, Charles A.
MacKenzie, Archie
Mgr. Greenwood Op.
Mann, Harry
Newell, York
Norwood, H. F.
Norcross, Frank
Norrie, James
Naylor, Frank
Norton, J. F.
North, Wilfred
Nedderman, E. J.
Newton, Carl
O'Donnell, George
Ogle, Charles S.
Osterle, Kate
Odell, S. M.
Oram, Charles C.
Post, Willmarth H.
Potter, Jennie O'Neill
Phillips, Wm. F.
Potter, Mabel
Peri, Lulu
Preston, Della
Peeler, Lee
Peri, Biagio
Palmer, John H.
Plympton, Eben
Potter, A. M.
Phillips, Harry
Prange, Miss A.
Palmer, W. R.
Paget, Ffolliot
Prosser and Reis
Paterson, H.
Power, W. H.
Potter, Cora W.
Packard, Dan
Price, C. R.
Perkins, Walter
Rixford, Connie
Ritcher, Fred
Rockwell, Richard
Reynolds, Barney
Reeves, Arnold
Rice, Charles E.
Riverdale, J.
Reynolds, Gen'vieve
Reed, J. A.
Riddle, Frank D.
Rankin, McKee
Reicher, George
Roland, Cathleen
Reiche, Mrs. Geo.
Raymond, Alice
Ramsdell, Vernon
Ryer, George W.
Russell, Nelly
Redfield, Cora
Raymond, Lottie
Reilly, Robbie
Randall, Lew
Rossiter, Harry
Seba, Josie
Shaw, Margaret L.
Smith, Mr.
St. Maur, Harry
Shattuck, Otey
Semon, Harry W.
Schroder, Emma
Schweizer, Mrs.
Smith, Eddie
Selby, Rita
Steers, Marie
Sandry, Ada
Smiley, J. R.
Sarvin, George A.
Smith, J. R.
Stg. Mgr. F. I. Frayne Co.
Stanwood, Charles
Schoultz, Mrs. M.
Slade, Charles
Sammis, Clark
Stange, Miss A.
Salisbury, Nate
Swain, Ira
Smith, Henry
Sandford, Louise
Solon, J. A.
Starr, Leah
Stewart, W. G.
Sullivan, R. F.
Silchust, Nellie
Southard, J. Irving
Smith, E. P.
Sherwood, Florence
St. Felix Sisters
Shackford, Charles
Stewart, W. W.
Sykes, Jerome
Tooker, W. H.
Thompson, Clara L.
[illegible], John R.
Turner, [illegible]
Travelier, E. F.
Templeton, C.
Tornini, Carlo
Thomas, V. B.
Tavary, Marie
Tillotson, J. K.
Thornton, Bonnie
Thorne, Lora
Towers, D. W.
Taylor, Clarence H.
Tanguay, Eva
Turner, Carrie
Vokes, Teddie
Vincent, C. J.
Vandenhoff, Mrs.
Vance, May
Van Doran, Cecil
Vivian, Weevie
Vanderlip, Walter
Van Veghten, Ed.
Wilson, Florence
Warner, D. O.
Woodhall, Mr.
Willard, Frank
Wood, Rose
Weed, L. E.
Willard, Harry B.
Whiting, Mrs. Annie
Watts, Jessie
West, Florrie
Woodhull, Aaron H.
Witt, Max S.
Williams, L. A.
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